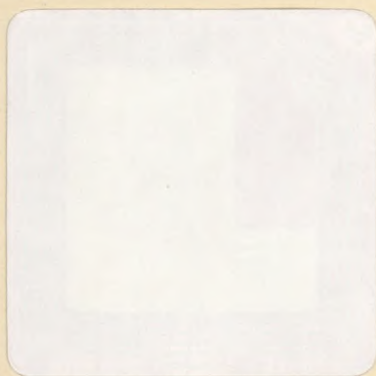
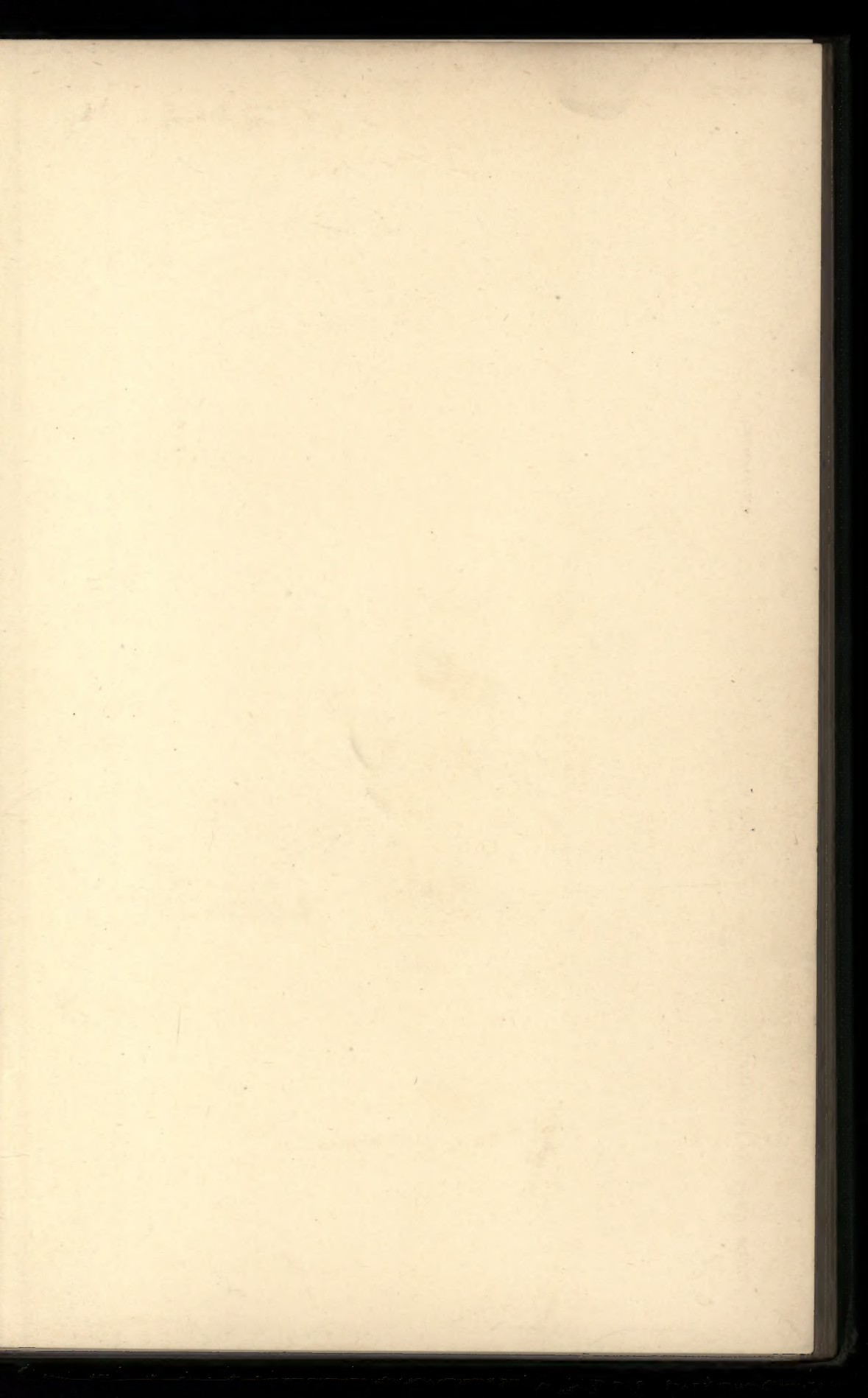


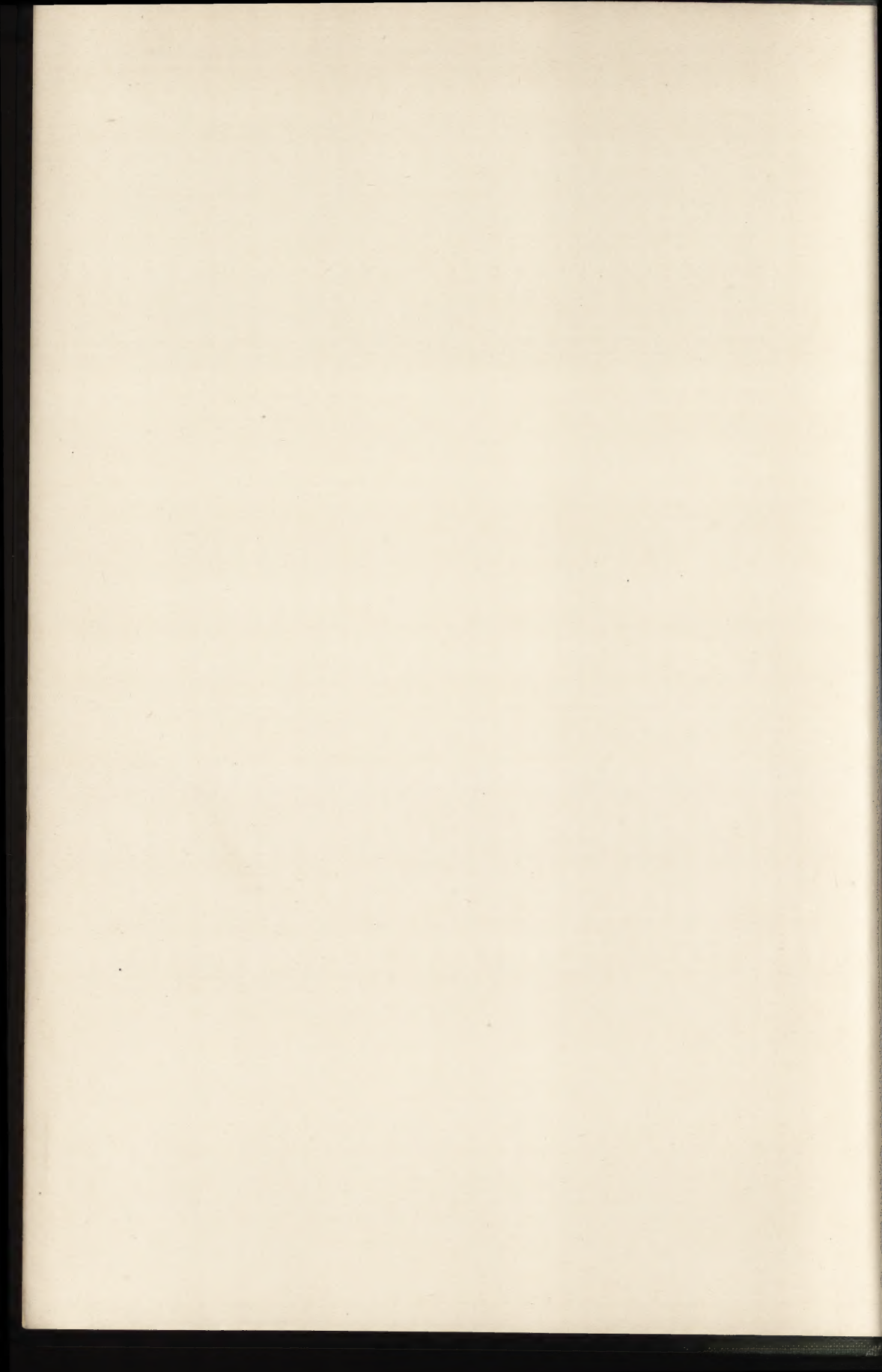
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BY
GERMAN AND AUSTRIAN MASTERS

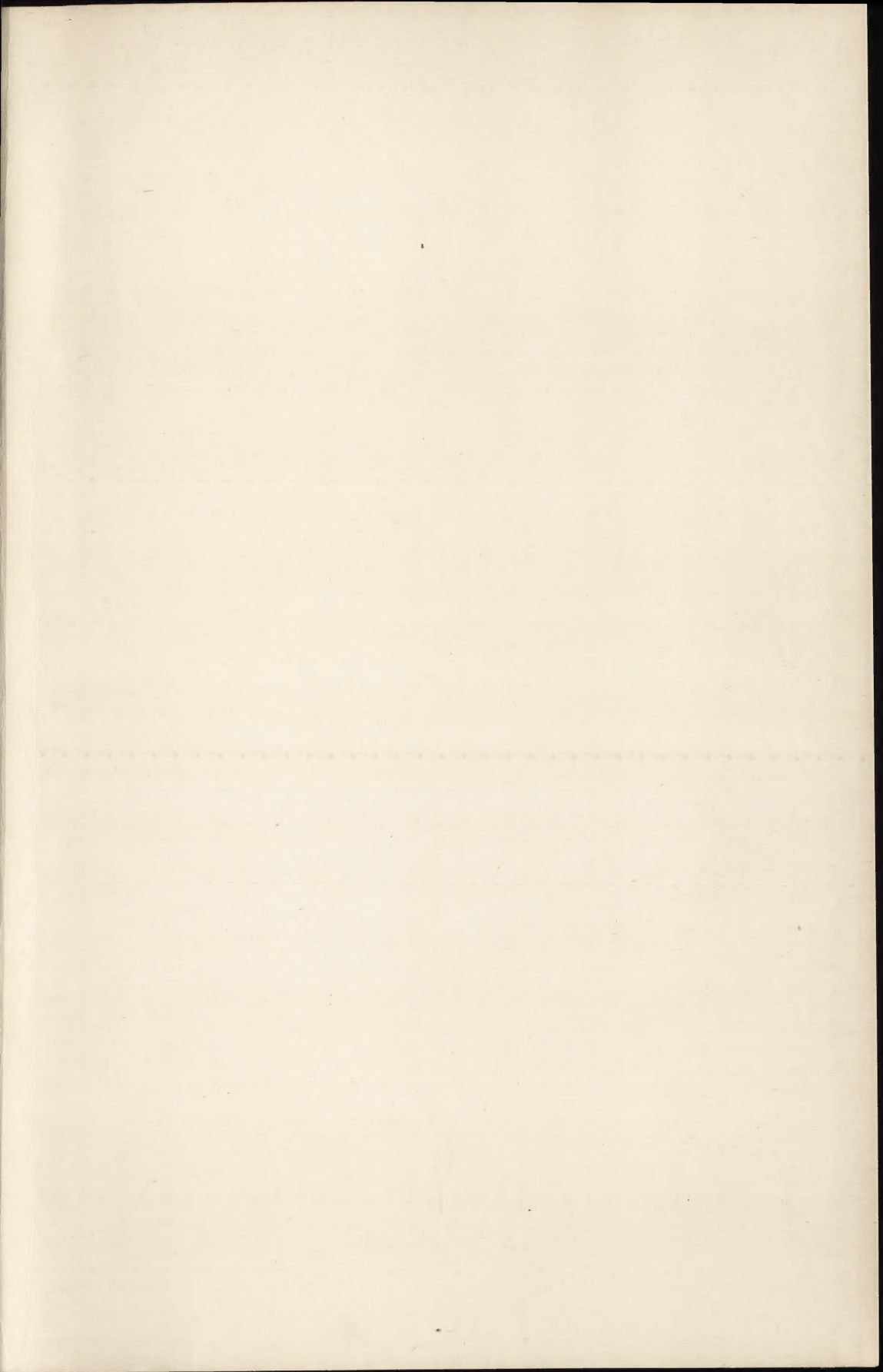
COLLECTED AND CATALOGUED
BY
JOSEF STRANSKY

1098









Modern Paintings
By
German and Austrian
Masters

Collected and Catalogued

By
Josef Stransky

New York
1916

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JOSEF STRANSKY

PREFACE

THE New World has but slight knowledge of nineteenth-century German painting. France has sent works of her most eminent masters to America, while Germany for decades past has exported across the ocean paintings that have appealed not to the art lover but to those without discernment,—anecdotal and sentimental pictures lacking any artistic quality, works in which the subject counted for everything and the rendering for nothing at all. At a time when an understanding of such things was increasing in America among ever-broadening circles, public opinion condemned these pictures, which were indeed contrary to all that is to-day accounted good painting.

It is true that Germany produced no prominent painters from the days of Dürer and Holbein down to about the middle of the nineteenth century. At that time German art began to bloom again with a splendid quality of its own, differing in character and essence from the art of other nations. The assertion of this fact has met in this country with distrust and contradiction, and the usual German picture in American collections has been cited as proof of the artistic inferiority of Germany. It was not known that these pictures aroused in Germany the same criticism that they called forth in the New World.

For Germany has not been narrow in her judgments of art. Modern French painting, for instance, is highly appreciated there, and a large number of works on modern French painters have been written by German art critics. French literature may be searched in vain for more profound treatises on art than those by Meier-Graefe on Delacroix, Corot, Manet, and the others. German collectors own wonderful examples of the French masters. In some instances they have been among the earliest to recognize genius which has since been generally

acknowledged. Like the musicians Berlioz and Bizet, the painter Courbet was first understood in the Germanic countries ; German and Austrian painters brought back accounts of the wonders of the Barbizon School and of the Impressionists and thereby prepared an enthusiastic reception for French art among their countrymen. France, on the other hand, was the first to call the attention of the Germans to the high artistic merits of their own Leibl and Liebermann.

During the rare hours of leisure which my musical profession has granted me, I have devoted myself to the study of works of art, and especially of paintings. This awakened in me the desire for a collection of my own, and, recognizing the importance of the creations of the German and Austrian masters of this latter day, I have acquired works by them only. Most of these pictures I brought with me to America a few years ago.

I have been able to secure pictures by painters who in Germany and Austria are recognized as the best. Professor Dr. Heinz Braune, Director of the Royal Pinakothek at Munich, has written the introduction for the German edition of the catalogue of the collection. He concludes it as follows :

“No one will regret the fact that this beautiful and rich collection is now not in Germany, but, like a far advanced guard, has found its way to America. This circumstance may be an indication that the time has come when the German intellectual and artistic world will begin to win for itself in peaceful conquest across the great sea the attention which is due to its significance and strength.”

This catalogue in English is published in the hope that the illustrations and the few explanatory words which I have written about each painter may interest the American art-lover, so that he may seek a more thorough acquaintance with the artists mentioned.

JOSEF STRANSKY.

New York, November, 1916.

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ANSELM FEUERBACH

[1829-1880]

ANSELM FEUERBACH was the first modern German painter of nobility and grandeur. He studied in Paris under Couture, whose influence is clearly shown in the artist's *Portrait of Himself* in this collection, painted in 1853. In Italy he acquired an individual note which one might designate as "Germanic Romanesque." His large compositions have overcome the academic influence, which is replaced by a vital conception of the subject. The lines storm and surge in a wonderful rhythm, the space is poetically sensed, everything is alive and vibrates, and over the whole canvas is spread a harmony of color which, in spite of a tender reserve, is of a refreshing warmth and veracity. The number of magnificent portraits of *Nanna*, his beautiful Roman model, his pictures of the life of *Dante* and *Petrarch*, his *Medea* (Pinakothek, Munich), his *Battle of the Amazons* (Nuremberg Museum), *The Fall of the Titans* (Vienna Academy of Art), his *Portraits of Himself*, and, last but not least, the deeply felt *Portrait of my Stepmother* (Berlin)—to mention only a few of his important works—show him to be a master truly grand in style. His contemporaries denied him recognition, but posterity has crowned the artist whose entire life was spent in struggle and in sorrow. Feuerbach shared the lot of almost every genius: the mockery of his contemporaries, the glory of posterity—that glory which is now assured to him for all time.



PORTRAIT OF HIMSELF

BY

ANSELM FEUERBACH

ANSELM FEUERBACH

Portrait of Himself

Painted 1853

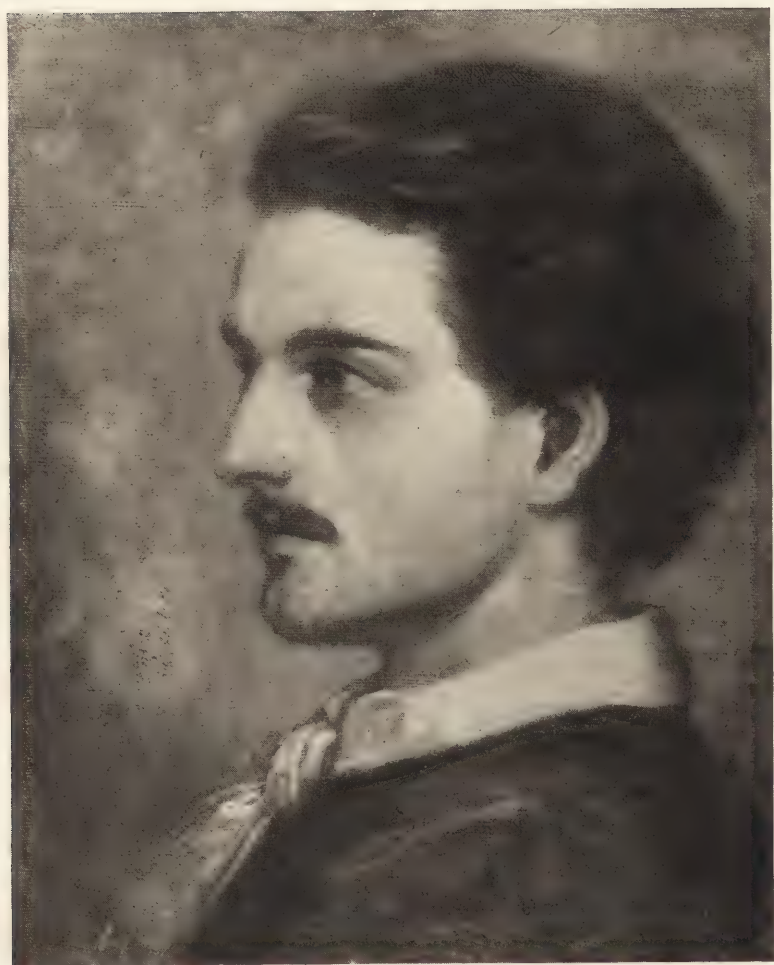
Height: $18\frac{1}{4}$ inches

Width: $14\frac{1}{2}$ inches

Oil on canvas

Recorded in "A. Feuerbach," by Allgeyer Neumann.

Recorded and reproduced in "Feuerbach," by Uhde-Bernays (Classics of Art, Deutsche Verlagsanstalt, Stuttgart, publishers).





HANS VON MARÉES

[1837-1887]

MARÉES might be termed a German Puvis de Chavannes, but with a larger vision and an endeavor toward a decorative art of almost Michelangelesque power. The pictures painted during his youth show that he was an artist of enormous capacity. His works of those years recall the quality of the old masters, particularly of Velasquez, although one cannot call him an imitator. Later he confined himself to the painting of simple serene figures, naked youths walking in orange groves, nude groups in shadowy forests. He had a new and peculiar style in view, and, guided by his feeling for great dominating horizontal and vertical lines, he desired to reach the original source of beauty by returning to that primitive element which is typical of each subject. Marées had the one opportunity of his lifetime to decorate walls when he painted the magnificent frescoes in the German Zoölogical Institute at Naples. Then no more orders came, and he was forced to limit his work to mere designs for imaginary buildings, and such a curtailment of power must eventually confuse even the noblest and clearest spirit. Germany gave Marées no chance and thus lost one of her greatest decorative geniuses. The few works of Marées which are preserved, whether executed in paint or mere drawings, remain worthy of the highest admiration.

The *Evening Forest-scene*, in this collection, is laid in mythological times, and probably represents the hero just before his departure to battle. His armor is ready, his horse is waiting. The nudity of the hero, which has been objected to in this picture, is of greatest importance, for it introduces into the painting that deep ethical element which lifts it above time and space into a mythical sphere where the nude is far from sensuous appeal. The blending of colors creates a sonorous harmony which makes the picture look like an old tapestry.

EVENING FOREST-SCENE

BY

HANS VON MARÉES

HANS VON MARÉES

Evening Forest-scene

Painted 1870

Height: 24 $\frac{3}{4}$ inches

Oil on canvas pasted on

Width: 20 inches

pasteboard

Recorded and reproduced in "Hans von Marées," by Meier-Graefe
(Pieper & Co., Munich, publishers).

Recorded and reproduced in the "Catalogue of the Century Exhibition,
National Gallery, Berlin, 1906."





MAX KLINGER

[Born in 1857]

KLINGER is one of the most titanic figures in the modern history of art. A sculptor of great power, an etcher of highest originality, a painter of strongest individuality, he wrestles with the profound problems of the human soul; he is the philosopher among the artists, he has created for himself an independent philosophy which throws a bridge from the beauty and greatness of the classic world to the most powerful achievements of modern times. The veiled mysteries of the cosmos, the secret vibrations of the human soul, the mightiest problems of religion hold an intense interest for him. He wanders, with utter disregard for temporary styles, on solitary heights, and each new work which he creates signifies a new problem. His series of etchings, *A Life, Eve and the Future, Death, Brahms Phantasies, To Beauty*, are unique revelations of a striking mental and artistic power. His most prominent works of sculpture are *Amphitrite, Salome, Cassandra, Nietzsche, Liszt*, the *Brahms Monument* in Hamburg, and, above all, his *Beethoven* (for which the citizens of Leipzig have built a temple within the museum). All of these produce an effect which words are incapable of expressing. They are gigantic symbols of overwhelming ideas and emotions.

Klinger studied under Gussow in Karlsruhe. Later he found inspiration in Berlin, while in Paris pleinairism and the art of Besnard influenced him. In Rome he became familiar with Böcklin and Marées, but none of these painters left a lasting impression.

His most important paintings are *The Highwaymen, Summer Happiness, The Blue Hour, Pietà, Crucifixion, The Judgment of Paris, Christ on Olympus, Homer*, etc.; they are the works of an artist whom one should not endeavor to interpret by the standards of any predecessor, for whom it is necessary to find new valuations. The *Heroic Landscape* in this collection belongs to a period when Klinger was occupied with the problems of pleinair painting, and is a study for the decoration of the walls of a villa near Berlin.



HEROIC LANDSCAPE

BY

MAX KLINGER

MAX KLINGER

Heroic Landscape

Painted 1885

Height: 20½ inches

Signed "M. K. 85"

Width: 18½ inches

Oil on panel

Recorded and reproduced in "Cicerone," Monthly Art Magazine,
Vol. VIII, Nos. 11, 12. Article by Frank Washburn-Freund.





WILHELM LEIBL

[1844-1900]

WILHELM LEIBL is the greatest German painter since the days of Holbein. His appearance marks the beginning of an eminent period of painting such as recurs but once in hundreds of years. This period recalls the golden age of German literature in the XVIII century which produced Lessing, Schiller and Goethe, and the golden age of music which produced Haydn, Mozart and Beethoven, to mention the most important only.

Leibl was no ruminator, no dreamer. He created works of purely pictorial quality which can stand comparison with the paintings of the greatest masters of all times.

The picture, *The Actor*, in this collection, was painted in 1867 when Leibl was but twenty-three years old. At this time he had never heard of Courbet, who is recalled in this work by its broad strokes and its mellowness of tone—a coincidence which proves that at that time the great revolution in art was in the air in Germany as well as in France. The first International Exposition at Munich, 1869, brought Courbet to the Bavarian capital, and Leibl found in this artist's works everything that he felt himself worthy of striving for. He became closely attached to Courbet and followed him to Paris, where he received the highest distinction—the gold medal at the Salon. The war of 1870-71 forced him to return home. After having lived for some time in Munich he later withdrew into different Bavarian villages, where he created a large number of incomparable masterpieces. The broad "impasto" period of Leibl, characterized by heavy richness of paint, as in the small *Portrait of Himself* in this collection, was followed by a period of the minutest technique. We still find in these pictures a marvellous softness and a mellow splendor of a Holbein-like quality, but we notice a closer attention to the details.

Leibl, whose paintings fetch enormous prices now, died in poverty, not appreciated by the public, like Feuerbach and Mârées, but understood and highly estimated by a circle of young artists who met him daily in a little Munich tavern; here they listened to his instructive speeches and adopted enthusiastically his doctrines as their watchword. These painters—called the “Leibl Circle”—were Wilhelm Trübner, Charles Schuch, Hans Thoma, Louis Eysen, Johann Sperl, Theodor Alt, the Americans Frank Duveneck and William Chase, and others; most of them have attained a place of high significance in the world of art.

THE ACTOR

BY

WILHELM LEIBL

WILHELM LEIBL

The Actor

Painted 1867

Height: 22¾ inches

Signed "W. Leibl 1867"

Width: 17 inches

Oil on canvas

Recorded and reproduced in "Leibl," by Emil Waldmann.

Recorded in "History of Painting," by Richard Muther (Neufeld & Henius, Berlin, publishers).

Recorded in "German Painters of the XIX Century," by Richard Hamann (R. G. Teubner, Leipzig, publisher).

Recorded and reproduced in "Kunst und Künstler," Monthly Art Magazine, Vol. XII, No. 1. "Leibl and the French," article by Emil Waldmann.





PORTRAIT OF HIMSELF

BY

WILHELM LEIBL

WILHELM LEIBL

Portrait of Himself

Painted 1875

Height: $4\frac{3}{4}$ inches

Width: $3\frac{3}{4}$ inches

Oil on panel

This picture was for years in the possession of the American painter William M. Chase; he obtained it from Leibl during a visit he paid him in Munich in 1876.





JOHANN SPERL

[1840-1914]

SPERL will be remembered in the history of art more on account of his friendship with Leibl than for his own works. He was one of the first who grasped the great significance of Leibl, he followed him into the solitude when he became tired of Munich, he cared for him as a mother cares for her child, he attended to the household, escorted him on his walks, accompanied him to the tavern and assisted him on his hunting trips (hunting was Leibl's favorite sport); in short, he was always about him, he was the faithful *Kurvenal* of the *Tristan* Leibl until his friend closed his eyes forever. But this affection for his great friend did not influence Sperl's own artistic expression. An early period during which he produced inferior genre pictures was followed by a period of refreshing landscape painting of great individual charm. The two pictures of this collection give a good idea of Sperl's technique. He knew how to interpret poetically the tender charm of his beloved Bavarian country.



BAVARIAN LANDSCAPE, UNTERSCHONDORF

BY

JOHANN SPERL

JOHANN SPERL

Bavarian Landscape, Unterschondorf

Painted 1876

Height: $17\frac{3}{4}$ inches

Signed "J. Sperl"

Width: $13\frac{1}{2}$ inches

Oil on canvas

Recorded and reproduced in "Cicerone," Monthly Art Magazine,
Vol. VIII, Nos. 9, 10. Article by Frank Washburn-Freund.





IN THE GARDEN

BY

JOHANN SPERL

JOHANN SPERL

In the Garden

Painted 1878

Height: 22 inches

Width: 17½ inches

Signed "J. Sperl"

Oil on canvas





LOUIS EYSEN

[1843-1899]

FEW of Eysen's paintings are still in existence. The picture in this collection, with its cool and tender harmony of greens, blacks and yellows, reveals the refined culture of this master. It was painted in 1873 and already touches problems that afterwards became the battle-cry of the Impressionists. If the contrary were not known, one might believe that Eysen was inspired by Renoir. A new trace of art is noticeable throughout the works of this entire generation of painters who followed Leibl's leadership; every one of them represents an individuality.



LANDSCAPE

BY

LOUIS EYSEN

LOUIS EYSEN

Landscape

Painted 1873

Height: 17 inches

Width: 22½ inches

Oil on canvas

Dated "August 15 — 73"

Signed on the back: "Louis

Eysen pinxit quod testat

Hans Thoma Karlsruhe

Juli 1914"





CHARLES SCHUCH

[1846-1903]

SCHUCH never made an attempt to gain recognition. Wealthy and independent as he was, necessity did not demand the sale of his pictures. Never satisfied with himself, and ever filled with an insatiable desire for perfection (as shown by his correspondence with his friend Hagemeister), he did not even exhibit his paintings and consequently remained unknown to the time of his death. The posthumous exhibition as well as the "Centenary Exhibition, 1906" in Berlin showed that this friend of Leibl and Trübner had been one of the greatest still-life painters of all times and an admirable painter of landscapes. His works are devoid of impressionistic elements; they are composed in clear and decisive, yet very mellow tones. One admires in every Schuch picture the preciousness of texture which makes the surface of objects appear luminous; his colors gleam and glow in lucid splendor like jewels. Schuch achieves his effects by means of these colors rather than by draughtsmanship; yet notwithstanding this exquisite tenderness his brush has an almost sculptural power of modelling.



LANDSCAPE NEAR BERNRIED, BAVARIA

BY

CHARLES SCHUCH

CHARLES SCHUCH

Landscape near Bernried, Bavaria

Painted 1872

Height: 22½ inches

Width: 30¾ inches

Signed "C. Schuch"

Oil on canvas pasted on
pasteboard

Reproduced in "C. Schuch," by Carl Hagemeister (B. Cassirer,
Berlin, publisher).





APPLES

BY

CHARLES SCHUCH

CHARLES SCHUCH

Apples

Painted 1876

Height: 17 inches

Signed "C. Schuch 1876"

Width: 21 inches

Oil on canvas

Recorded in "Development of Modern Art," by Meier-Graefe, Vol.
II, page 321 (R. Pieper & Co., Munich, publishers, 1915).





MILL IN PRAGS, TYROL

BY

CHARLES SCHUCH

CHARLES SCHUCH

Mill in Prags, Tyrol

Painted 1877

Height: $12\frac{3}{4}$ inches

Signed "C. Schuch"

Width: $16\frac{1}{2}$ inches

Oil on canvas

Reproduced in "C. Schuch," by Carl Hagemeister (B. Cassirer,
Berlin, publisher).





LANDSCAPE NEAR FERCH

BY

CHARLES SCHUCH

CHARLES SCHUCH

Landscape near Ferch

Painted 1870

Height: 26 inches

Signed "C. Schuch"

Width: 35 inches

Oil on canvas

Reproduced in "Kunst und Künstler," Monthly Art Magazine, Vol. XI (B. Cassirer, Berlin, publisher). "Schuch in Ferch," article by Carl Hagemeister.





STILL-LIFE

BY

CHARLES SCHUCH

CHARLES SCHUCH

Still-life

Painted 1887

Height : 28 inches

Signed "C. Schuch"

Width : 21½ inches

Oil on canvas

Reproduced in "C. Schuch," by Hagemeister (B. Cassirer, Berlin, publisher).





WILHELM TRÜBNER

[Born 1851]

THE royal robe of Leibl fell upon the shoulders of Wilhelm Trübner. He was Leibl's friend and pupil, he admired him and was inspired by him without losing his own personality. He has remained a master of independent individuality from the time of his unexampled precocity up to the present day.

Musical prodigies are often heard of, but prodigies in painting are hardly known in our times. Trübner was such a prodigy. From his nineteenth year he started to create a large number of works of an old-masterly maturity and of a perfect pictorial conception such as only artists in the prime of their lives are capable of achieving. During his trips to Holland and Belgium he studied the old masters; in 1869 he became familiar with the works of Manet and Courbet; he was stimulated by these various impressions, but he did not lose his personal note. Between 1871 and 1878 he created a number of masterpieces of wonderful quality which the world, with its usual attitude towards works of genius, declined.

One of the first landscapes of Trübner, *Beech-trees near Bernried*, belonging to this collection, established the friendship between Leibl and the striving youth. Leibl praised this splendid study highly. The famous *Nun* and the well-known *Guardian* were painted in 1872-73, while the *Portrait of Himself*, with its dash and vigor reminiscent of Courbet, was done in 1877.

The young master, very unhappy over the lack of recognition, then began to paint pictures of an anecdotal, mythological and fantastic character in order to appeal to the large public; his painting nevertheless remained of high artistic quality. The period of French impressionism which soon followed had some influence on Trübner; the dark tones, the melodious softness of his compositions yielded to a lighter palette, the mellowness remained, but the scale became higher and the stroke of the brush more energetic, more "impasto" and more elementary. The two landscapes of *Castle Hemsbach* (1904-05) and the one of *Lake Starnberg* (1907) give a clear illustration of Trübner's present technique and style.



BEECH-TREES NEAR BERNRIED, BAVARIA

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

Beech-trees near Bernried, Bavaria

Painted 1871

Height: 13 inches

Width: 18 inches

Signed "W. Trübner 8. 1871"

Oil on canva



THE WOMAN WITH RADISHES

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

The Woman with Radishes

Painted 1872

Height: 22 inches

Width: 17 inches

Signed "W. Trübner 2. 1872"

Oil on canvas





THE NUN

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

The Nun

Painted 1872

Height: 19½ inches

Signed "W. Trübner 1872"

Width: 15½ inches

Oil on canvas

Recorded and reproduced in "Kunst und Künstler," Monthly Art Magazine, Vol. XI (B. Cassirer, Berlin, publisher). "W. Trübner," article by Lovis Corinth.

Reproduced in the same magazine, Vol. XIII. "German Masters," article by Karl Scheffler.





THE GUARDIAN

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

The Guardian

Painted 1873

Height: 19½ inches

Signed "W. Trübner,

Width: 18 inches

München"

Oil on canvas

Reproduced in "W. Trübner," by Georg Fuchs (Georg Müller,
Munich, publisher).





PORTRAIT OF HIMSELF

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

Portrait of Himself

Painted 1877

Height: $23\frac{1}{2}$ inches

Width: $19\frac{3}{4}$ inches

Signed "Wilhelm Trübner
1877"

Oil on canvas

Recorded and reproduced in "Kunst und Künstler," Monthly Art Magazine, Vol. IX (B. Cassirer, Berlin, publisher).





CASTLE HEMSBACH
(1904)

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

Castle Hemsbach

Painted 1904

Height: $35\frac{3}{4}$ inches

Signed "W. Trübner"

Width: 30 inches

Oil on canvas

Recorded in "History of Painting," by Muther (Neufeld & Henius, Berlin, publishers).





CASTLE HEMSBACH

(1905)

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

Castle Hemsbach

Painted 1905

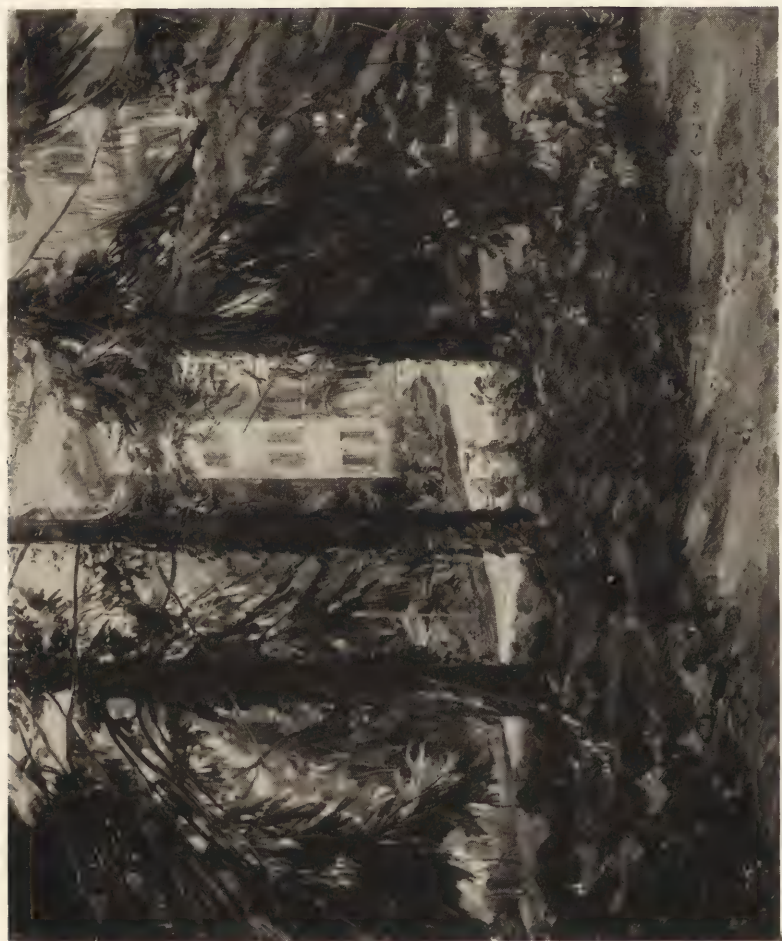
Height: 30 $\frac{1}{4}$ inches

Signed "W. Trübner"

Width: 35 $\frac{1}{2}$ inches

Oil on canvas

Recorded in "History of Painting," by Muther (Neufeld & Henius,
Berlin, publishers).





VIEW ON LAKE STARNBERG

BY

WILHELM TRÜBNER

WILHELM TRÜBNER

View on Lake Starnberg

Painted 1907

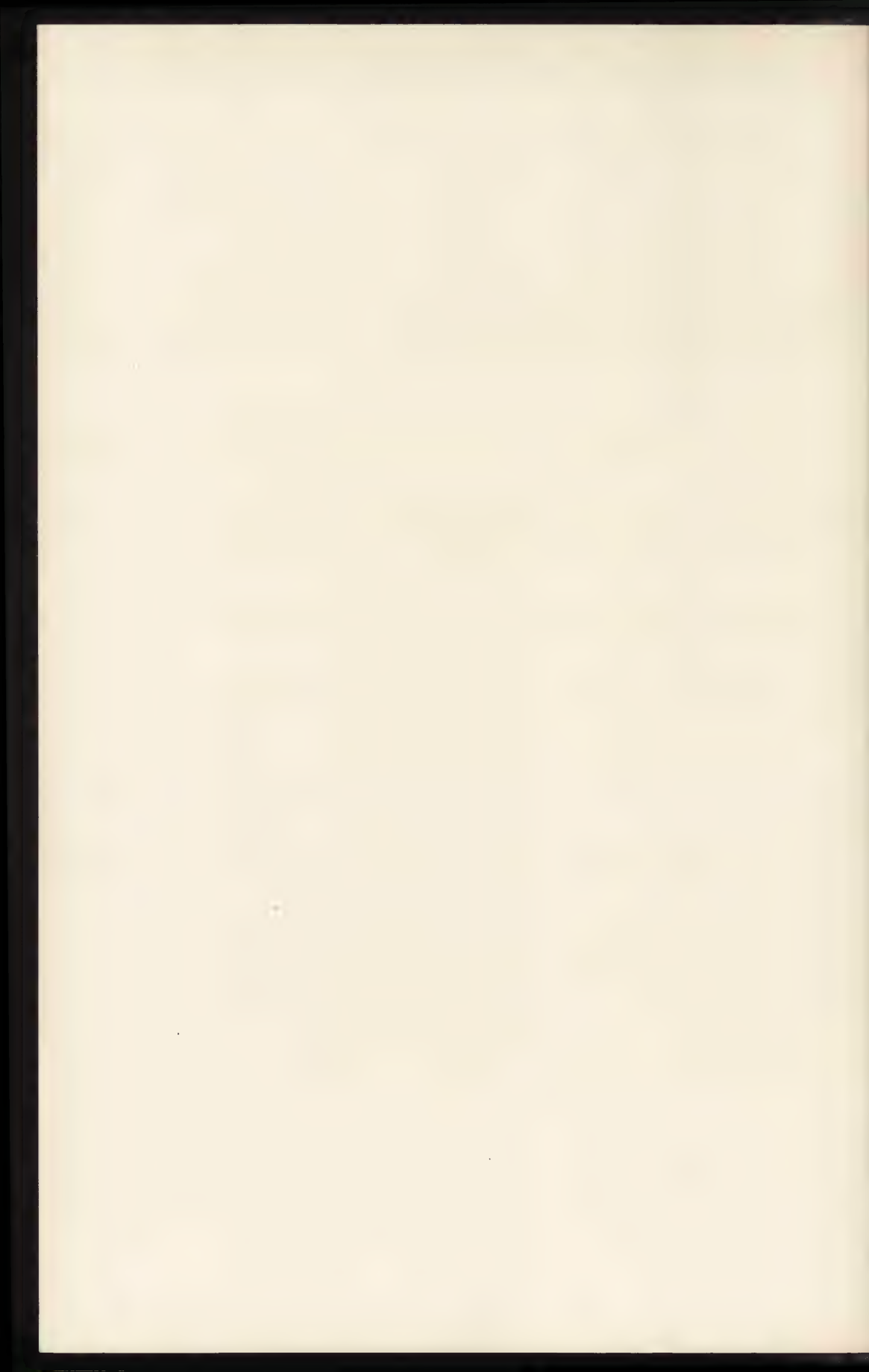
Height: 15 $\frac{3}{4}$ inches

Width: 24 $\frac{1}{4}$ inches

Signed "W. Trübner"

Oil on canvas





THEODOR ALT

[Born 1846]

THE fate of Theodor Alt is a tragic one. He had joined the "Leibl Circle" with great enthusiasm and begun his career with exquisite paintings of finest pictorial charm when disease paralyzed his strength for work. To this day he has not been able to take the brush into his hand again. Of the very small number of works painted by him two belong to this collection. Uhde-Bernays in his essay on the painter ("Cicerone," Annual Set XI) has pronounced *The Bowling-alley* in this collection the best of Alt's creations.



THE BOWLING-ALLEY

BY

THEODOR ALT

THEODOR ALT

The Bowling-alley

Painted 1873

Height: 22 $\frac{3}{4}$ inches

Signed "Th. Alt"

Width: 38 inches

Oil on canvas

Reproduced and recorded in "Cicerone," Monthly Art Magazine,
Vol. V, No. 3. "Theodor Alt," article by Uhde-Bernays.

Recorded in "Development of Modern Art," by Meier-Graefe, Vol.
II, pages 310-328 (R. Pieper & Co., Munich, publishers, 1915).





PEASANT HOUSES

BY

THEODOR ALT

THEODOR ALT

Peasant Houses

Painted 1873

Height: $7\frac{1}{2}$ inches

Signed "Th. Alt"

Width: $12\frac{1}{4}$ inches

Oil on canvas





HANS THOMA

[Born 1839]

THE significance of Thoma lies chiefly in the works which he produced from the beginning of the 'seventies to the middle of the 'eighties. In that time he helped to open a hitherto unknown field to German art—simplicity and a true perception of nature. Like Leibl, he found his ideal in Courbet, whom he enthusiastically heralded in Germany. An artist may receive stimulation from others as long as he assimilates what he sees and infuses this inspiration harmoniously into his own individual conceptions. The modern French painters, above all Manet, owe a great deal to the stimulative power of Velasquez, Goya, Greco and the Japanese. Thoma began with portraits, landscapes and figure works which insure him a lasting place in the history of art; they are full of a tender mood, show a great intimacy of perception and are of the highest technical quality.

Later he lost poise; he began to place the poetic subject above the painter's technique; he became fascinated by themes similar to those of Böcklin. He wasted his powers on biblical topics for which he lacked vigor; he diffused his talent in the painting of allegories and fabulous creatures like sea monsters, nixies, fauns, etc.; only rarely did he wrest a painting from this second period of his life that recalled the creator of the beautiful works of his youth.



ORANGE GROVE IN SORRENTO

BY

HANS THOMA

HANS THOMA

Orange Grove in Sorrento

Painted 1880

Height: 21½ inches

Signed "Hans Thoma

Width: 14¼ inches

Sorrento 1880"

Oil on pasteboard





SUMMER NIGHT

BY

HANS THOMA

HANS THOMA

Summer Night

Painted 1882

Height: 17 inches

Signed "H. Th. 1882"

Width: 13 inches

Oil on canvas

Reproduced in "Hans Thoma" ("Classics of Art," Deutsche Verlagsanstalt, Stuttgart, publishers).

Reproduced in colors in "Colored Prints," edited by the "Jugend," No. 2691 (Georg Hirth, Munich, publisher).





WILHELM VON LINDENSCHMIT

[1829-1895]

WILHELM VON LINDENSCHMIT will live in the history of art as one of the successful teachers (Munich Academy). An entire generation of painters studied under him. His pictures of the life of Luther and Ulrich von Hutten will also help to keep his name from being forgotten. These paintings, although not created by a man of genius, show the high artistic culture of Munich at that time and also demonstrate the effect which devoted observation and earnest study of the old masters may produce upon a less gifted personality.

LUTHER AND THE REFORMERS AT MARBURG

BY

WILHELM VON LINDENSCHMIT

WILHELM VON LINDENSCHMIT

Luther and the Reformers at Marburg

Painted 1873

Height: 55½ inches

Width: 69 inches

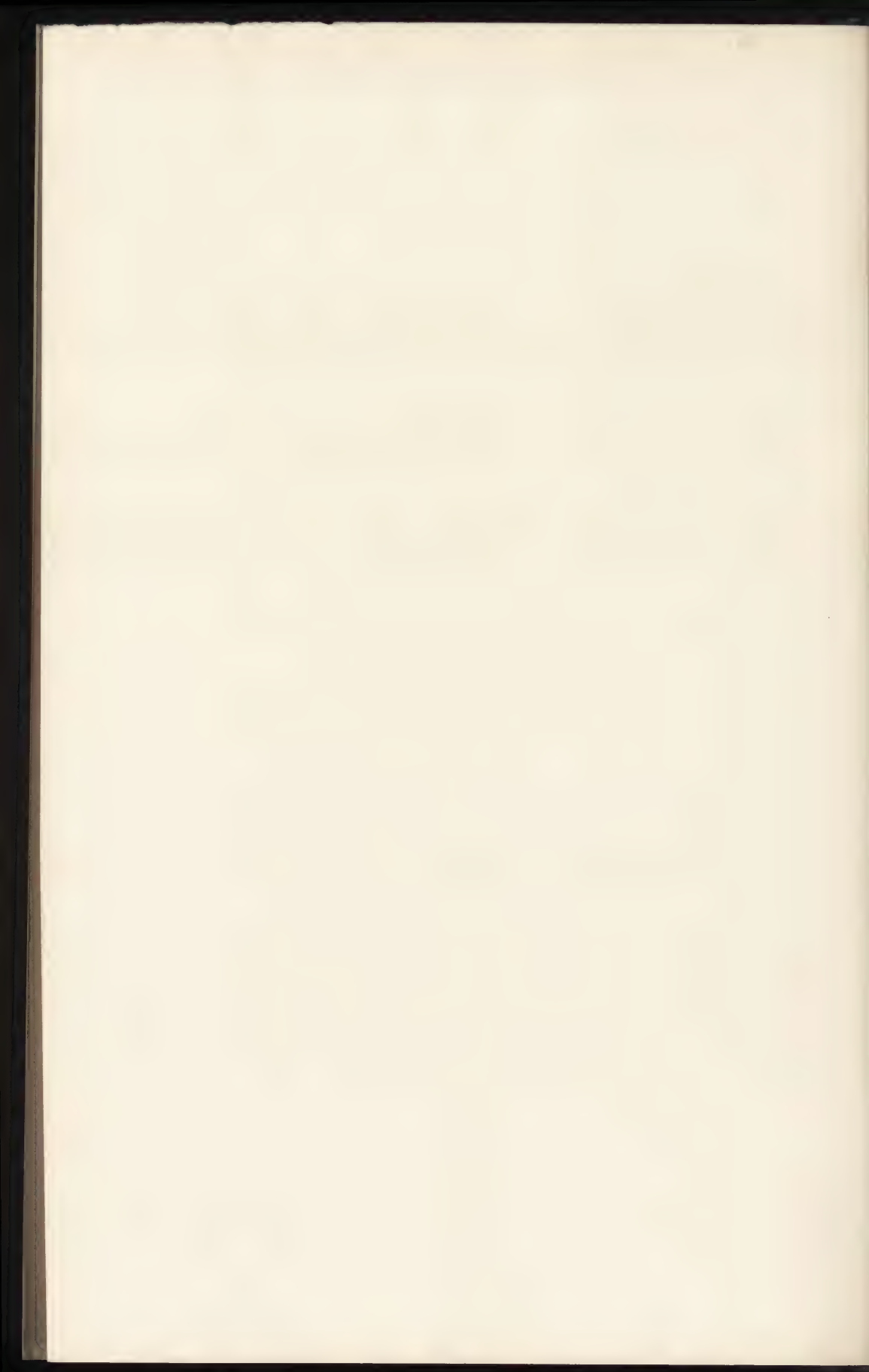
Oil on canvas

Recorded in "History of Munich Art in the XIX Century," by Pecht.

Recorded in "Works of Painters," by Boetticher.

Recorded in "The Art of the XIX Century," by Lübke-Haack (P. Neff, Esslingen, publisher).



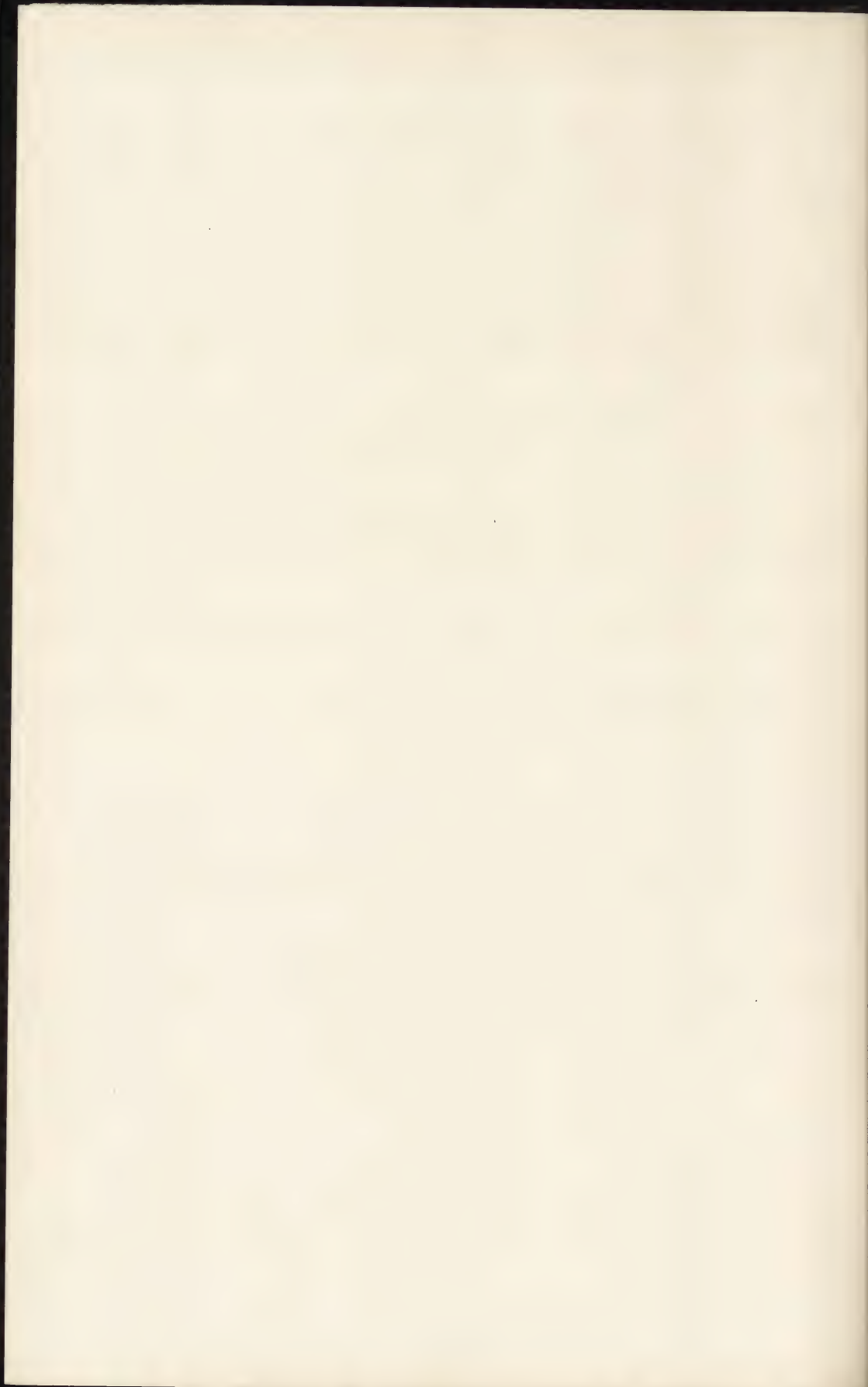


KARL SPITZWEG

[1808-1885]

THE "little genre-painter" was hardly noted during his lifetime; he sold for a trifling sum one small picture after another and was happy and contented in his modest Munich garret. He died in 1885. The "Centenary Exhibition in Berlin in 1906," where a whole room was reserved for his paintings, marked the beginning of Spitzweg's glorious resurrection from oblivion. Foreign countries quite justly take a critical attitude toward German genre-painting; Spitzweg, its forerunner and classic exponent, must not be confounded with his mediocre followers. He deserves an exceptional place in art because in his idyls, full of charm and humor, he always preserves distinction and poetry. Influenced by the old Dutch, he also knew how to use the impressions received from the School of Fontainebleau and from other French masters. He developed, from an originally minutely detailed technique, a broad free stroke of an enchanting quality with a keen sense for colors which makes his pictures shine and glitter like precious stones. He is equally charming whether he portrays an Alpine pasture or a small country town; whether he tells of olden times or merry comedians; of moonlight magic, picnics, children or old people; of the Victorian period or of bands of gypsies. Hundreds of themes which he treated could be enumerated. Nobody minds his being a narrator as his themes do not interfere with the artistic quality of his work.

Spitzweg is the only one of all genre-painters who deserves international fame. The picture in this collection, *The Letter-carrier*, shows his preference for mediæval towns with many winding streets and crooked turnings; he found fitting scenes for these studies in Munich, in Rothenburg ob der Tauber, and in many Tyrolian market-towns.



THE LETTER-CARRIER

BY

KARL SPITZWEG

KARL SPITZWEG

The Letter-carrier

Painted 1870

Height: $22\frac{3}{4}$ inches

Width: 17 inches

Oil on paper pasted on
canvas

Reproduced in "Karl Spitzweg," by Uhde-Bernays (Delphin Edition, Munich, 1914).





FRITZ VON UHDE

[1848-1911]

LIEBERMANN was the first German artist who brought open-air painting to Germany. On a trip to Zandvoort in Holland he disclosed to Uhde the wonders of painting out of doors and found in him an enthusiastic follower. Uhde, who had been a pupil of so great a master as Michael von Munkacsy, became the convinced propagandist of the new doctrine. His first picture inspired by the modern idea was *Drum Practice*, now in the Dresden Museum; it aroused keen opposition which increased to a storm of indignation when Uhde began to paint that long series of religious and highly poetical pictures which show the Saviour as a pilgrim mingling with the poor of our time, and which deal with such themes as *Suffer little Children to come unto me, Come, Lord Jesus, be our Guest, The Prayer at Table, The Last Supper, The Sermon on the Mount, Holy Night, Departure for Bethlehem*, and similar subjects. These religious themes are expressed in a democratic manner with the most modern methods of painting. The public has now become accustomed to these pictures, they are not felt to be as revolutionary as formerly. They possess a heartfelt simplicity and above all such a splendid artistic quality that *The Prayer at Table*, now in the Musée du Luxembourg in Paris, has often been imitated by French painters, for example by Lhermitte in the large canvas now in the possession of the Metropolitan Museum of Art in New York.

Uhde was one of the courageous leaders during the years of struggle for open-air painting. Besides his religious subjects he has interpreted with fine atmospheric quality the beauty of a snowy landscape, of a forest, of a garden. The numerous pictures of his daughters, whom he never tired of painting, rank amongst the most admirable creations of this great artist; two of these paintings belong to this collection.



THE PICTURE-BOOK

BY

FRITZ VON UHDE

FRITZ VON UHDE

The Picture-book

Painted 1889

Height: 23½ inches

Signed "F. Uhde"

Width: 19¼ inches

Oil on canvas

Recorded and reproduced in "Uhde" ("Classics of Art," Deutsche Verlagsanstalt, Stuttgart, publishers).





IN THE GARDEN

BY

FRITZ VON UHDE

FRITZ VON UHDE

In the Garden

Painted 1903

Height: 29½ inches

Signed "F. Uhde"

Width: 35½ inches

Oil on canvas

Reproduced and recorded in "Uhde" ("Classics of Art," Deutsche Verlagsanstalt, Stuttgart, publishers).

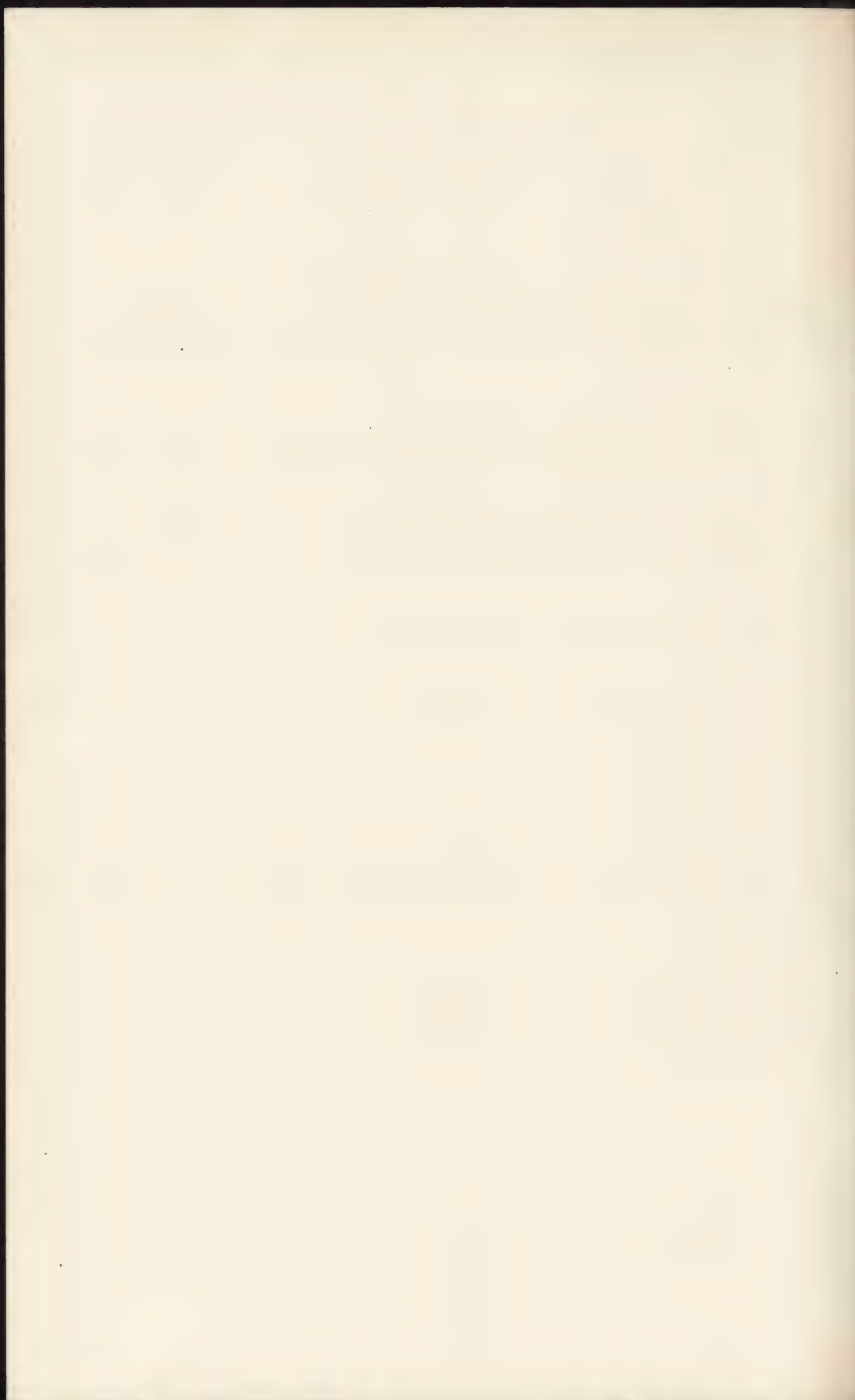




HUGO VON HABERMANN

[Born 1849]

HUGO VON HABERMANN is one of the most original of German artists. After studying under Piloty, he began to work in the style of the old masters. His pictures of this early period are remarkable for their rare taste and vivid conception of color. We notice also a broad and free stroke of the brush new to the school of Piloty. The interior painting of the *Piloty Studio*, which belongs to this collection, gives an example of these qualities. After a short period of painting in the style of Delacroix, Habermann finally found a style of his own; his palette became brighter, and he created that large series of women's portraits which made him famous. The models he picked out are far from being beautiful; it would appear that Habermann wished to prove the paradox that even ugliness contains a hidden beauty. His landscapes are equally individual in conception and technique; all his pictures show the serpentine stroke of the brush which gives his works a peculiar distinction.



PILOTY'S STUDIO

BY

HUGO VON HABERMANN

HUGO VON HABERMANN

Piloty's Studio

Painted 1876

Height: 24 $\frac{1}{4}$ inches

Signed "1876 Habermann"

Width: 19 $\frac{3}{4}$ inches

Oil on canvas

Recorded and reproduced in "Habermann," by Fritz von Ostini
(Pieper & Co., Munich, publishers).





DRESSING FOR A DANCE

BY

HUGO VON HABERMANN

HUGO VON HABERMANN

Dressing for a Dance

Painted 1911

Height: 52 inches

Signed "1911 Habermann"

Width: 32½ inches

Oil on canvas

Recorded in "Habermann," by Fritz von Ostini (Pieper & Co.,
Munich, publishers).





CASTLE UNSLEBEN

BY

HUGO VON HABERMANN

HUGO VON HABERMANN

Castle Unsleben

Painted 1911

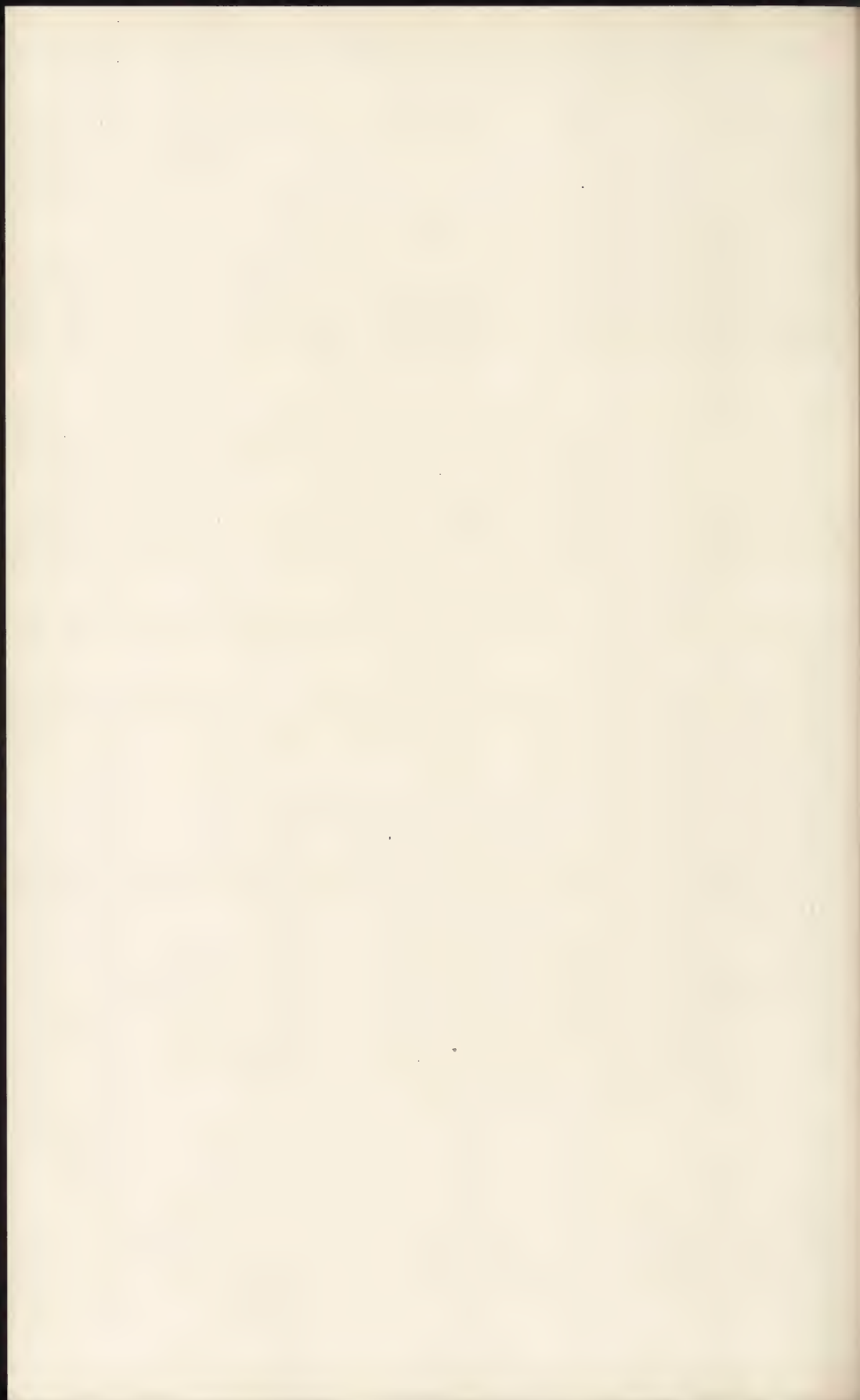
Height: 37½ inches

Width: 21¾ inches

Signed "Habermann 11"

Oil on canvas





ALBERT VON KELLER

[Born 1854]

ALBERT VON KELLER is the painter of "high life"; he feels at home in aristocratic circles. His pictures representing society events belong to his most typical works, his brush interprets the atmosphere of the drawing-room with splendid skill. His portraits of ladies of the nobility are of distinguished refinement, particularly the portraits of his wife; one of them belongs to this collection. He has also treated religious themes (*Awakening of Jairus' Daughter*, Pinakothek, Munich) with ability and has portrayed with fine sensitiveness such subjects as the dancer Madeleine who aroused a big sensation some years ago with her "hypnotic dances" in Europe. The few landscapes painted during the first period of his career excel in their poetic conception and exquisite delicacy. The *Rococo Park* in this collection rivals the best works of the masters of Fontainebleau.

ROCOCO PARK

BY

ALBERT VON KELLER

ALBERT VON KELLER

Rococo Park

Painted 1873

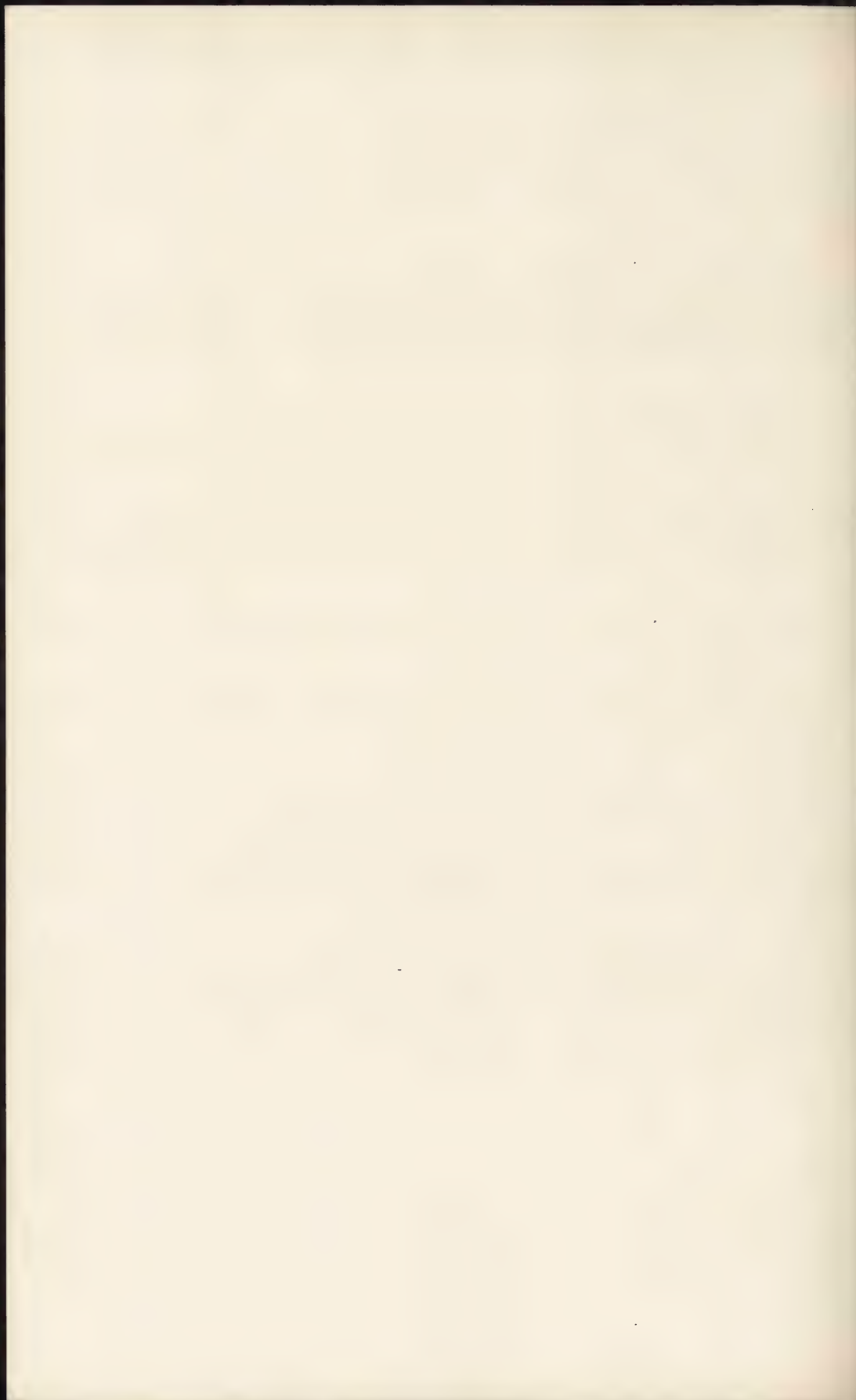
Height: 23 inches

Width: 17½ inches

Signed "A. Keller 1873"

Oil on canvas





PORTRAIT OF THE ARTIST'S WIFE

BY

ALBERT VON KELLER

ALBERT VON KELLER

Portrait of the Artist's Wife

Painted 1880

Height: 20 $\frac{3}{4}$ inches

Width: 17 $\frac{1}{4}$ inches

Signed "A. Keller 1880"

Oil on canvas





*IN THE GARDEN OF THE VILLA
WOLKONSKI IN ROME*

BY

ALBERT VON KELLER

ALBERT VON KELLER

*In the Garden of the Villa
Wolkonski in Rome*

Painted 1885

Height: 11 inches

Width: 19 $\frac{3}{4}$ inches

Oil on canvas

Recorded in "A. von Keller," by Hans Rosenhagen (Velhagen & Klasing, Leipzig, publishers).



FRANZ VON STUCK

[Born 1863]

AMONG the painters of German origin Franz von Stuck is one of the best known in America, possibly on account of the many reproductions of his works in black and white. Stuck began his work consciously inspired by Böcklin, whose fauns, centaurs, nixies and other fairy-folk fascinated him. In spite of this influence he was able to preserve a certain originality and he discovered harmonies of color which helped him to form a style of his own. Besides being a striking colorist he has created works of a monumental type which have assured him a place among the eminent artists of our time. The canvas *Carmen* in this collection represents Stuck both as painter of a monumental style and as a distinguished colorist.



CARMEN

BY

FRANZ VON STUCK

FRANZ VON STUCK

Carmen

Painted 1902

Height: 43½ inches

Signed "Franz Stuck 1902

Width: 37½ inches

Carmen"

Oil on canvas

Reproduced in "Franz Stuck," by Ostini (Hanfstaengl, Munich, publisher).





TONI STADLER

[Born 1850]

STADLER did not grapple with world-stirring themes; he is not one of the great spirits whose art arouses intense discussion; he has a noble soul which conceives Nature with loving fervor and in a highly individual manner. A landscape by Stadler shows in every exhibition a strong contrast to the surrounding canvases. He is particularly fortunate in depicting distances; his far perspectives, especially those of the Bavarian highlands, enchant by the masterly presentation of sky and earth, of nearness and of distance, and through the innumerable shades of color which his palette commands.



BAVARIAN LANDSCAPE

BY

TONI STADLER

TONI STADLER

Bavarian Landscape

Painted 1912

Height: 19 $\frac{3}{4}$ inches

Width: 26 $\frac{1}{4}$ inches

Signed "T. Stadler 1912"

Oil on canvas





HEINRICH VON ZÜGEL

[Born 1850]

HEINRICH VON ZÜGEL is one of the greatest animal painters of our time. He began his career with pictures of exquisite softness and tenderness of tone. This quality is especially shown by his sheep, the fleece of the animals being painted in mellow shades. An example of this early period of his art—reminiscent of Jacque but of still finer quality—is the picture *The Sheep-farm* of this collection. Later Zügel began to paint in brighter tones and in a broader technique, as for instance in the picture *Shepherd and Flock*. To-day he is far from his original mode of work. He models his oxen with great vigor in thick, rich layers of paint with intense sunlight falling upon their mighty backs. For the tender quality of his early pictures he has substituted a broad stroke and brilliant sunlight effects similar to those of Sorolla. He is now a great virtuoso of the brush, much to the regret of the admirers of the wonderful art of his youthful period.



THE SHEEP-FARM (WOLKENHOF)

BY

HEINRICH VON ZÜGEL

HEINRICH VON ZÜGEL

The Sheep-farm (Wolkenhof)

Painted 1871

Height : $26\frac{3}{4}$ inches

Signed "H. Zügel, München"

Width : $18\frac{1}{4}$ inches

Oil on canvas

Reproduced in "H. Zügel," by Georg Biermann (Velhagen & Klasing, Leipzig, publishers).



SHEPHERD AND FLOCK

BY

HEINRICH VON ZÜGEL

HEINRICH VON ZÜGEL

Shepherd and Flock

Painted 1883

Height: 19 inches

Width: 22 inches

Signed "H. Zügel"

Oil on canvas





ADOLPH VON MENZEL

[1815-1905]

It is well-nigh impossible to characterize by a few words a gigantic artistic personality like Menzel, the more so as his work shows a marked inequality. We are indebted to him for works such as only geniuses are capable of creating, but we cannot overlook those others which show merely mechanical merits.

Menzel, born in Breslau, began his career as a lithographer. In 1830 he went to Berlin and attracted general attention when, after an extensive study of the period of Frederick the Great, he produced the woodcuts that illustrated Kugler's history of the Prussian king. These woodcuts surpassed in draughtsmanship and power of conception anything that had been accomplished in the art of illustration in modern times. Menzel's talent as a draughtsman is unsurpassed in the history of art. His pencil was ever with him, he held it in his hand until death relaxed his grasp. During the 'forties Menzel produced several oil paintings suggested by his every-day surroundings, such as *The Balcony*, *Yard with Willows*, *Potsdam Railway*, etc. In these works he already seized and evolved problems of technique—particularly in *The Balcony*, which occupied the French artists many years later and which afterwards became the watchword of the "New Art."

It can hardly be imagined to what height Menzel might have led German art at that time if he had recognized the enormous artistic value of these works. But he considered them only as "little studies" and became interested in historical painting, a victim of the taste of his time. He created a large number of pictures representing the life of Frederick the Great, which possess wonderful qualities of detail, charming effects of light and color, but whose emphasis lies more in the subject than in the painting itself. Although the historical exactness and the imagination displayed in these pictures are as remarkable as their composition, we are from an artistic point of view unable to understand to-day the boundless admiration which they aroused when they appeared.

In another series of pictures which he painted much later (incidents in the life of Emperor Wilhelm I) he lost himself in the same way in too much detail by his effort to portray every group with microscopic exactness. The charge of too much detail and of a lack of definite composition must also be brought against his paintings of street scenes, promenades, processions, even against the powerful presentation of labor in his painting *The Foundry*.

Two trips to Paris had a marvellous influence on Menzel's art: once more he produced works of exquisite perfection. In 1855 Menzel witnessed a performance at the Théâtre Gymnase. The impressionistic picture of this experience which he painted from memory is one of the most splendid examples of modern art and alone would suffice to make the name of Menzel immortal. This picture and *The Balcony*, the most beautiful work of the young Menzel, are the pride of the Berlin National Gallery.

The second trip to Paris in 1867 was again a real inspiration for Menzel. Meier-Graefe says in his very critical and ingenious book, "The Young Menzel": "This journey inflated the slackening sails of his art like a fresh breeze and he painted his best pictures of the 'sixties from the Parisian motives, where the ever-changing festive throng fascinated him. . . ." One of the two important pictures painted in 1867, *The American Restaurant at the World's Fair in Paris*, belongs to this collection. The impression is rendered in the most modern manner, every detail is subordinated to the concentrated effect of the whole; the mass of people appears to the spectator as a harmonious ensemble.

The marvellous drawings and water-colors, the splendid gouaches and lithographs, the admirable woodcuts, fine etchings, etc., which Menzel produced during his long life, are innumerable—the spacious National Gallery in Berlin proved to be too small for the Menzel Memorial Exhibition in 1905.

Tribute was paid not only to the genius but also to the restless energy of this painter who during his lifetime had honors showered upon him like no other artist of our days.

MAN READING

BY

ADOLPH VON MENZEL

ADOLPH VON MENZEL

Man Reading

Painted 1850

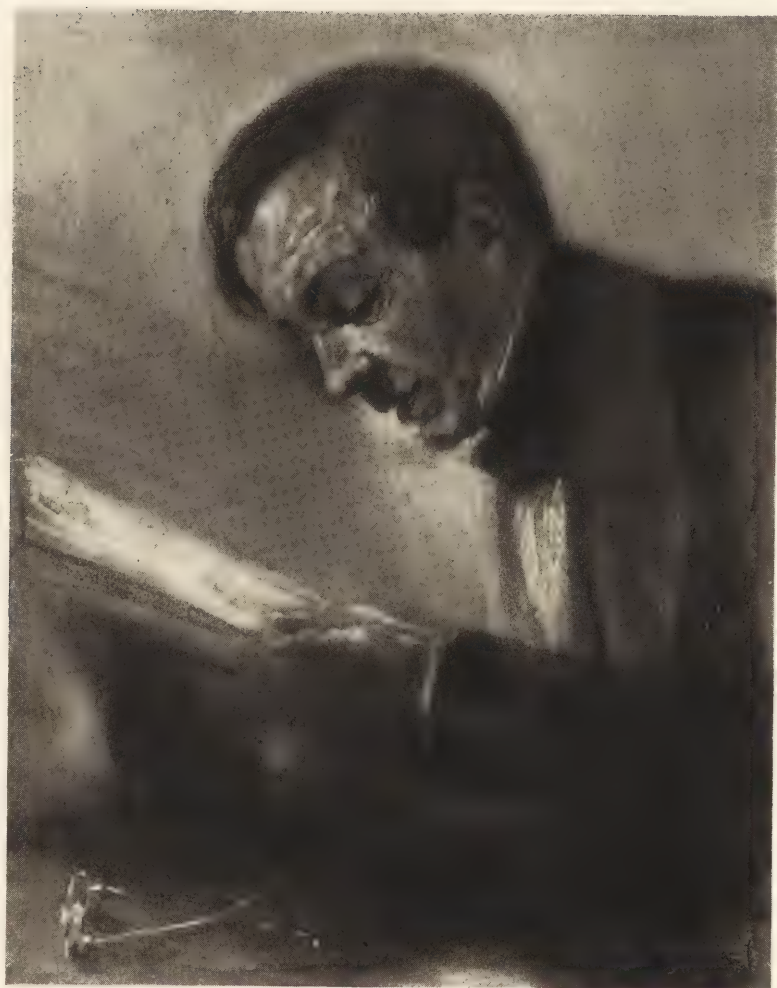
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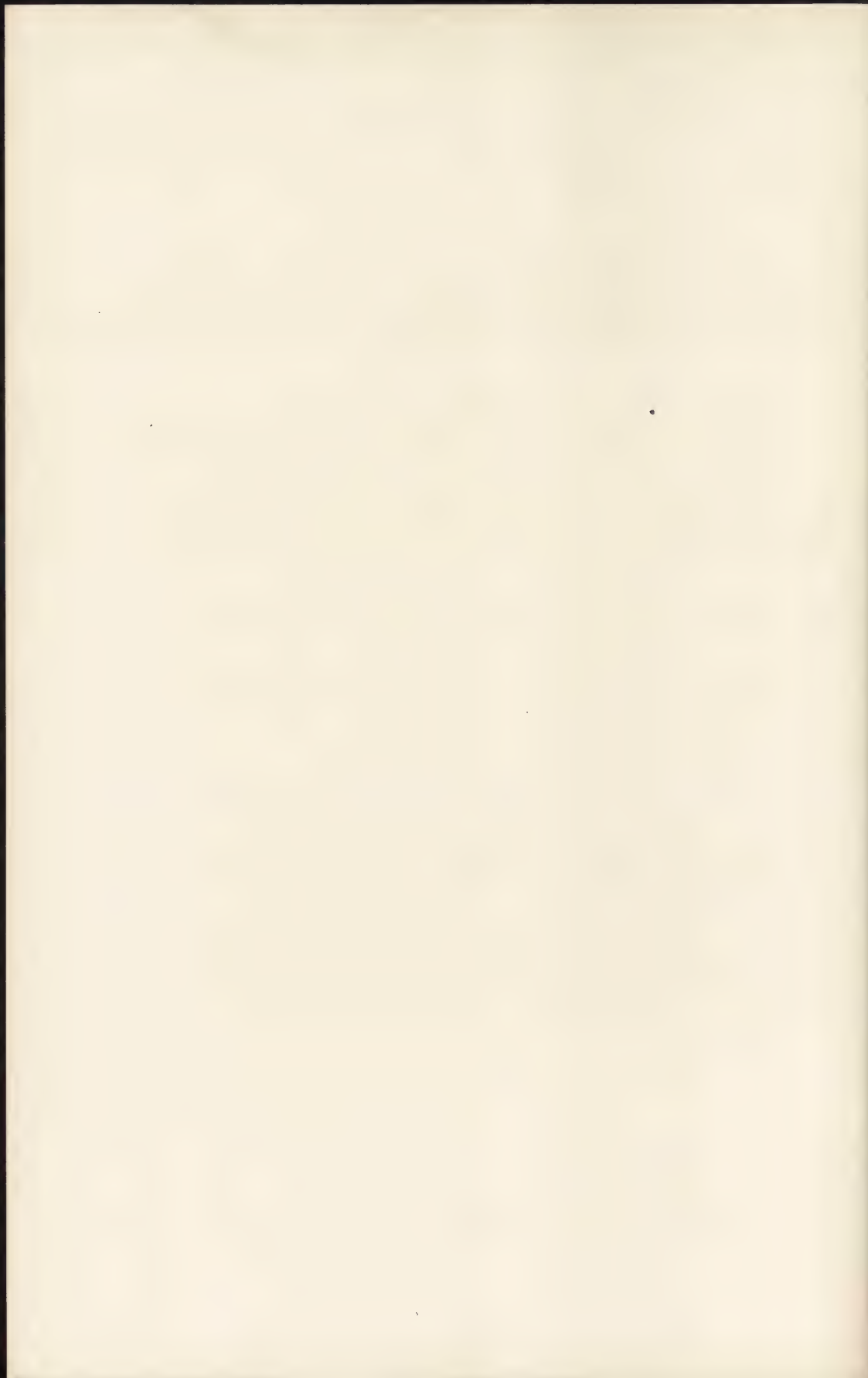
Signed "Erinnerung A. M."

Width: $8\frac{1}{4}$ inches

Gouache

Recorded and reproduced in "A. von Menzel," by Tschudi (Bruckmann Society, Munich, publishers).





*THE AMERICAN RESTAURANT AT THE
WORLD'S FAIR IN PARIS, 1867*

BY

ADOLPH VON MENZEL

ADOLPH VON MENZEL

*The American Restaurant at the World's
Fair in Paris, 1867*

Painted 1867

Height: 6½ inches

Signed "Ad. Menzel"

Width: 4¼ inches

Oil on panel

Recorded and reproduced in "A. von Menzel," by Tschudi (Bruckmann Society, Munich, publishers).

Recorded and reproduced in "History of Art," by Springer (A. Seemann, Leipzig, publisher).

Recorded and reproduced in colors in "Adolph von Menzel," by Meyerheim (Paetel, Berlin, publisher).

Reproduced in colors in "The Art in Colors" (No. 2006), by Seemann, Leipzig (Farbige Kunstblätter).

Recorded in "Der junge Menzel," by Meier-Graefe (Insel-Verlag, Leipzig, publishers).

Recorded in "Menzel," by Scheffler (B. Cassirer, Berlin, publisher).





MAX LIEBERMANN

[Born 1847 in Berlin]

MAX LIEBERMANN is to Germany what Edouard Manet is to France. Like Manet, he liberated painting from the dark tones of the old masters and took it out of the dimness of the studios into the freedom of light and air, to pleinairism and impressionism. At the beginning of his career Liebermann painted like all of his contemporaries in the manner of the old school; he was under the influence of Munkacsy, as is shown by his first large canvas, *Women Plucking Geese*. In Holland he came under the influence of Israels; in France, the Barbizon painters and the Impressionists were to him a source of valuable suggestion and inspiration. He understood how to transfuse these impressions into his own works and to create something entirely individual out of the mingled elements. Liebermann is in all of his pictures primarily subjective, not from a lack of profound respect for his object but rather on account of this respect. He is spirited and full of temperament; he possesses a refined taste and his art is of such a highly personal character that one can with a great degree of certainty recognize a Liebermann painting among a thousand others. He is always interesting as a colorist, and even in the most impressionistic of his works he shows himself a masterful draughtsman. His art may not have the flowing grace of the French, for whom he has an intense admiration, but it has an element of splendid virility which commands high esteem. His inner fervor gives an ardent life to his works; he possesses the highly strung nervous organization of the modern man, and sensitive impetuosity is perceptible throughout his pictures; he grasps the moment with lightning rapidity and all his paintings are permeated with air and light. There is not a theme which he would not be able to treat in his most personal manner.

The eight works of Liebermann in this collection are from different periods of his life and show his continuous development from the time when he outgrew the influence of Munkacsy. *The Spinners*, in spite of the warm, vibrant tone, is free from

the earlier close atmosphere of the studio. Liebermann's power to represent people in activity is splendidly manifested in the four old women quietly at work in the room that shimmers with light. *The Cobbler's Shop* is one of his standard works. Two versions of this picture are in existence; one is in the possession of the Berlin National Gallery, the other belongs to this collection. The two principal biographers of Liebermann, Ernst Hancke and Karl Scheffler, prefer the painting in this collection because it is the first and was done directly after nature. It is mellow and soft in spite of the broad quality of technique. Hochedé, the famous French art critic, wrote after the exhibition of *The Cobbler's Shop* at the Paris Salon of 1881: "If you have found the secret of pleinair, my dear Manet, Liebermann knows how to paint light in interiors. I should gladly exchange five hundred square yards of the Paris Salon canvases for his small picture."

The Court-yard, painted 1882, is striking on account of the masterly solution of the problem of space. *The Girl from Laren*, painted 1886, recalls the names of Millet and even of Hals. *The Parrot-keeper* (1902) shows a radiating brilliance of color and an astonishing impressionism. *The Polo-players* (1907) might recall Degas, but here, too, Liebermann transfused this picture with a highly personal note. Very interesting and full of individual treatment are his *Dune Landscapes*, of which the painting in this collection is an example (1913). It is surprising how Liebermann found even in this monotonous part of Holland inspiration for paintings so original and of such differing character and mood.

The Portrait of Himself (1911) displays Liebermann's great power and conciseness in portraiture. The fact that the master's *Garden of a Restaurant* was acquired for the Musée du Luxembourg in Paris is a striking proof of France's appreciation of Liebermann's art.

THE SPINNERS

BY

MAX LIEBERMANN

MAX LIEBERMANN

The Spinners

Painted 1879

Height : 31½ inches

Signed "M. Liebermann"

Width : 35½ inches

Oil on canvas

Reproduced in "Liebermann" ("Classics of Art," Deutsche Verlagsanstalt, Stuttgart, publishers).

Recorded and reproduced in "Liebermann," by Rosenhagen (Velhagen & Klasing, Leipzig, publishers).





THE COBBLER'S SHOP

BY

MAX LIEBERMANN

MAX LIEBERMANN

The Cobbler's Shop

Painted 1880

Height: 8½ inches

Signed "M. Liebermann"

Width: 11½ inches

Oil on panel

Recorded in the Catalogue of the Paris Salon, 1881.

Recorded and reproduced in "Liebermann" ("Classics of Art,"
Deutsche Verlagsanstalt, Stuttgart, publishers).

Recorded in "Max Liebermann," by Karl Scheffler (Pieper & Co.,
Munich, publishers).

Recorded and reproduced in "Liebermann," by Erich Hancke (B.
Cassirer, Berlin, publisher).





THE COURT-YARD

BY

MAX LIEBERMANN

MAX LIEBERMANN

The Court-yard

Painted 1882

Height: 10½ inches

Signed "M. Liebermann"

Width: 14¼ inches

Oil on panel

Recorded in "Liebermann," by Hancke (B. Cassirer, Berlin, publisher).





THE GIRL FROM LAREN

BY

MAX LIEBERMANN

MAX LIEBERMANN

The Girl from Laren

Painted 1886

Height: 29 $\frac{1}{4}$ inches

Signed "M. Liebermann"

Width: 16 $\frac{1}{4}$ inches

Oil on pasteboard

Recorded and reproduced in "Liebermann," by Hancke (B. Cassirer, Berlin, publisher).





THE PARROT-KEEPER

BY

MAX LIEBERMANN

MAX LIEBERMANN

The Parrot-keeper

Painted 1902

Height: 39 $\frac{1}{4}$ inches

Signed "M. Liebermann 1902"

Width: 27 $\frac{1}{4}$ inches

Oil on canvas

Reproduced in "Liebermann" ("Classics of Art," Deutsche Verlagsanstalt, Stuttgart, publishers).

Recorded in "History of Painting," by Muther (Neufeld & Henius, Berlin, publishers).





THE POLO-PLAYERS

BY

MAX LIEBERMANN

MAX LIEBERMANN

The Polo-players

Painted 1907

Height: 11 inches

Signed "M. Liebermann"

Width: 17 $\frac{3}{4}$ inches

Oil on panel

Reproduced in "Liebermann" ("Classics of Art," Deutsche Verlagsanstalt, Stuttgart, publishers).

Recorded in "History of Painting," by Muther (Neufeld & Henius, Berlin, publishers).





PORTRAIT OF HIMSELF

BY

MAX LIEBERMANN

MAX LIEBERMANN

Portrait of Himself

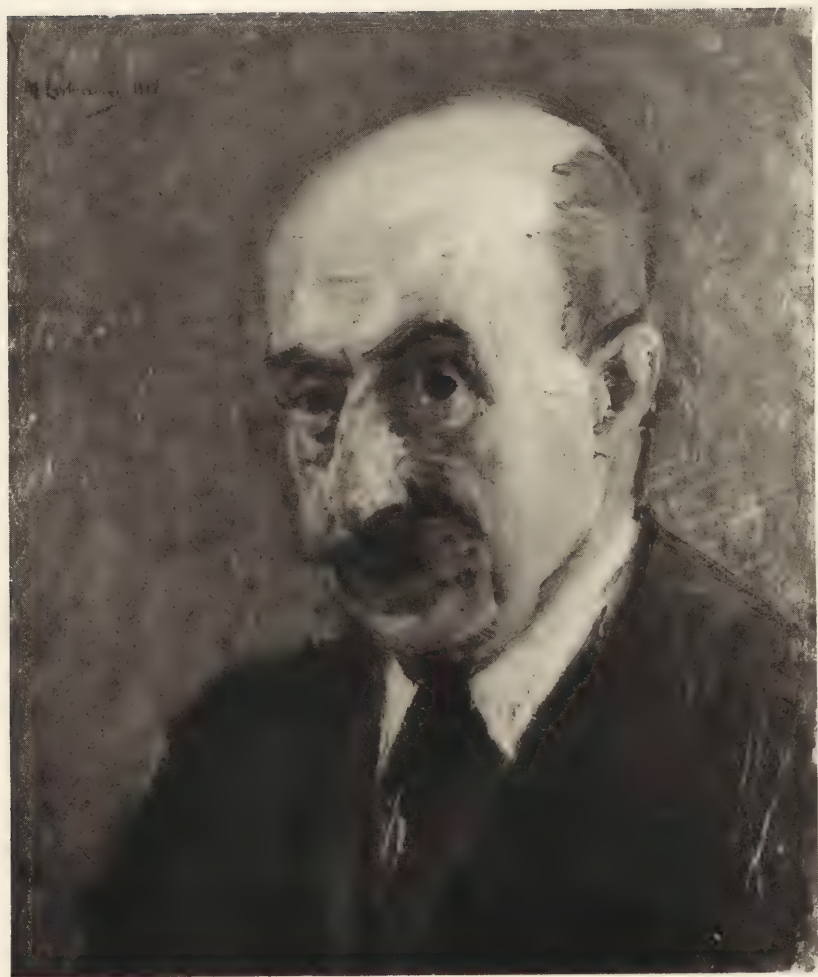
Painted 1911

Height: 15 inches

Width: 12½ inches

Signed "M. Liebermann 1911"

Oil on panel





IN THE DUNES

BY

MAX LIEBERMANN

MAX LIEBERMANN

In the Dunes

Painted 1913

Height: 27½ inches

Width: 39½ inches

Signed "M. Liebermann"

Oil on canvas





MAX SLEVOGT

[Born 1868]

SLEVOGT is usually regarded as belonging to the modern Berlin School of painters, although he is a Bavarian by birth and received his education in Munich. Notwithstanding this fact he not only lives in the capital, but the character of his work places him in the "Menzel-Liebermann class." His great talent as an illustrator recalls Menzel, although his paths are different from those of the older master. Slevogt's illustrations are unique; they are an ingenious transposition of impressionism to book illustration.

As a painter his relationship to Liebermann is similar to Renoir's to Manet; one may include him in the circle of the master without calling him an imitator. Slevogt is an artist of strong individuality and of an impulsive temperament. The garden view entitled *The Chestnut-tree* gives an idea of his impressionistic manner of portraying nature, and his picture of himself shows him as a portrait painter of eminence. He has already created many important works, but as he is still quite young, and as each creation of his marks an advance, high expectations are connected with the name of Slevogt: he is not only a valuable possession—he is a great promise for the development of art.

THE CHESTNUT-TREE

BY

MAX SLEVOGT

MAX SLEVOGT

The Chestnut-tree

Painted 1903

Height: 19 $\frac{3}{4}$ inches

Signed "M. Slevogt"

Width: 23 $\frac{1}{2}$ inches

Oil on canvas

Reproduced in "Die Kunst," 1906 (Bruckmann, Munich, publisher).
"M. Slevogt," article by Rosenhagen.



PORTRAIT OF HIMSELF

BY

MAX SLEVOGT

MAX SLEVOGT

Portrait of Himself

Painted 1915

Height: 18 inches

Width: $14\frac{3}{4}$ inches

Signed "Slevogt 1915"

Oil on canvas





LOVIS CORINTH

[Born 1858]

ONE has to go back to Rubens in order to find a painter who might be called a precursor of Corinth; nobody since the great Fleming's time has portrayed overflowing and exuberant strength to such a degree as this artist. He delights in painting the nude body of man and woman; his figures pulsate with vitality, he interprets the flesh with an unequalled virtuosity; sometimes, however, he approaches the sensual and brutal to an extent offensive to refined taste. He has a vivid imagination and a wide range or repertoire. He portrays religious and classic themes, impressionistic and pleinair studies, paints portraits, landscapes and still-life, both imaginary and realistic subjects. His peculiar *Portraits of Himself* form a special chapter among his manifold creations. The most famous of these, which shows him with his wife and is called *The Conqueror*, belongs to this collection. Prof. Dr. Biermann, Corinth's biographer, considers this painting a climax in the work of the artist.



THE CONQUEROR
(Portrait of the Artist and his Wife)

BY

LOVIS CORINTH

LOVIS CORINTH

The Conqueror

(Portrait of the Artist and his Wife)
Painted 1910

Height: $53\frac{1}{4}$ inches

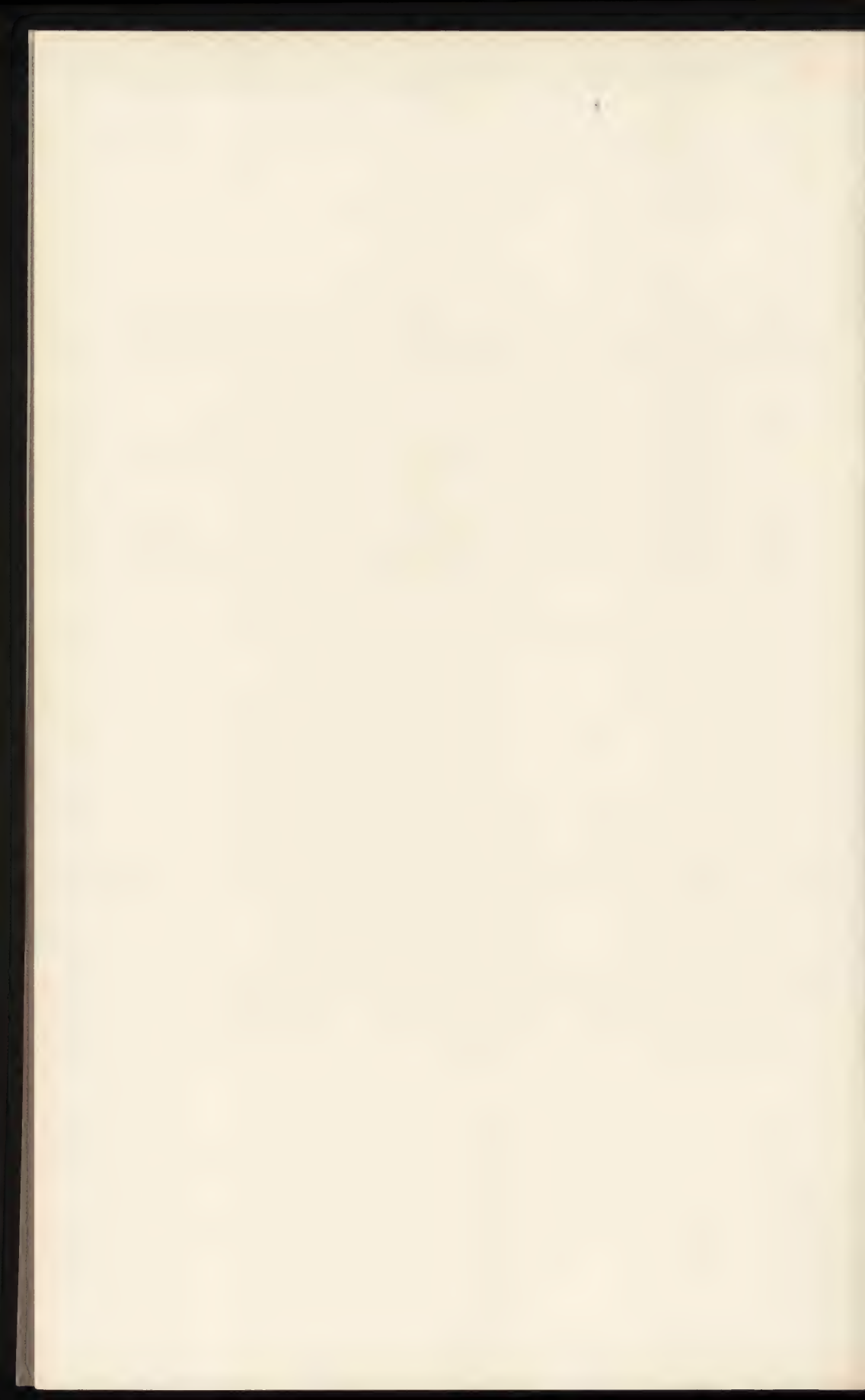
Signed "Lovis Corinth 1910"

Width: $43\frac{1}{4}$ inches

Oil on canvas

Recorded and reproduced in colors in "Corinth," by G. Biermann
(Velhagen & Klasing, Leipzig, publishers).





WALTER LEISTIKOW

[1865-1908]

A SYMPATHETIC painter without any element of storm and stress is Walter Leistikow, an artist with a clear eye and a practised hand, an original personality within a somewhat limited field. Leistikow attracted public attention at first by his charming views of the vicinity of Berlin, which revealed beauties of this sandy country heretofore unknown. He showed that a *Grunewald Lake* at sunset, with the trunks of the surrounding pine-trees glowing like flames, may inspire as enchanting a picture as the most romantic Alpine landscape. Later he expanded his field of activity by seeking motives in Scandinavia. Denmark, with the placid serenity of its small lakes, attracted his special interest, and here he created pictures of a strong personal note. The painting in this collection is the result of one of his excursions to Denmark. Leistikow reached the age of only forty-three years. His untimely death destroyed the great hope that had been felt in his further development.

DANISH LANDSCAPE

BY

WALTER LEISTIKOW

WALTER LEISTIKOW

Danish Landscape

Painted 1899

Height: 29½ inches

Width: 39½ inches

Signed "W. Leistikow"

Oil on canvas

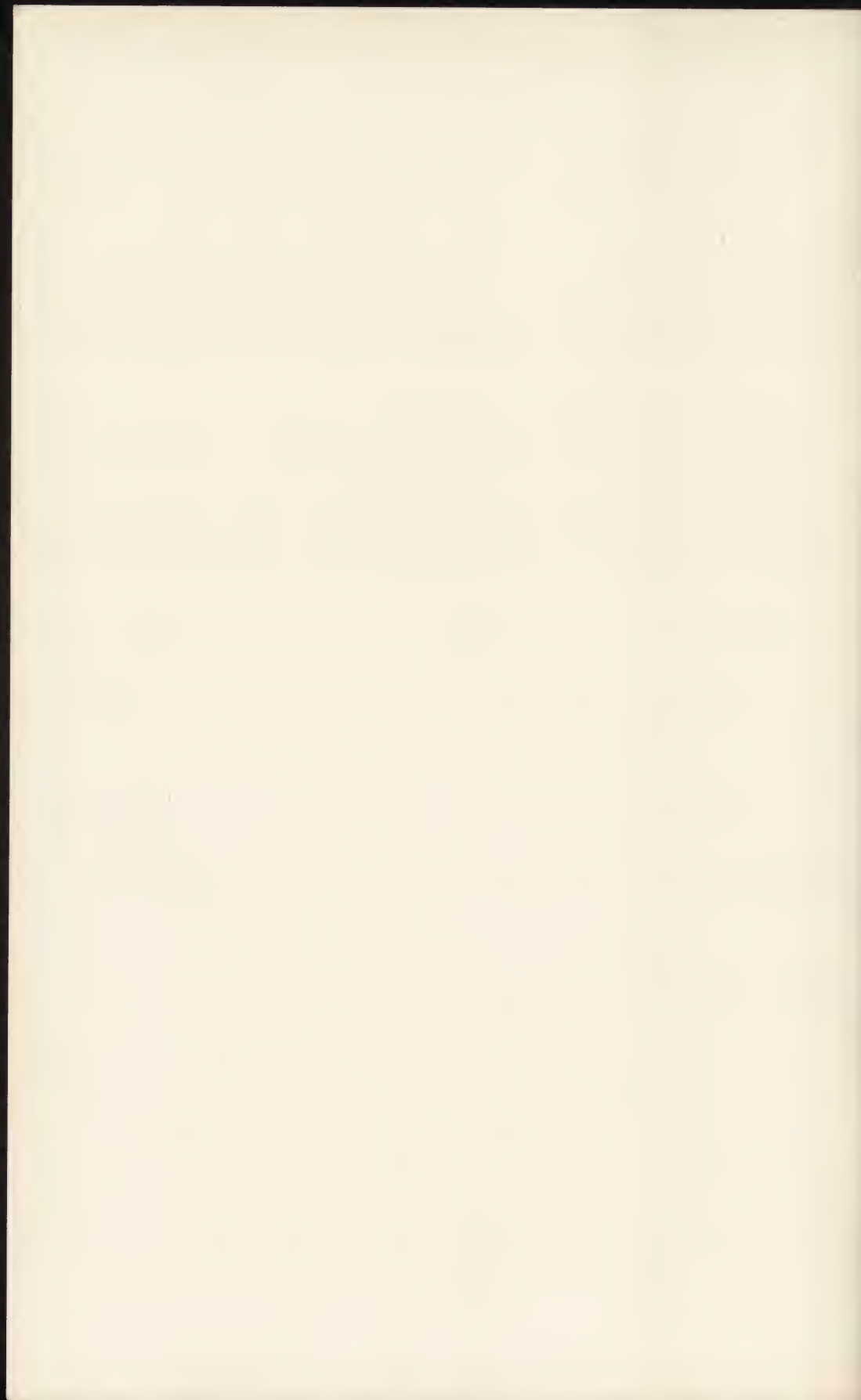




GOTTHARD KUEHL

[1850-1915]

KUEHL belonged to the most modern school of the 'eighties, at the time when the struggle over the new art was at its most intense stage. After serious studies in Munich and Paris he was called to the Dresden Academy, where he was active until his death. Kuehl always remained an enthusiastic prophet of the doctrine of "light and air," and he showed himself to be a colorist of especially fine feeling. His paintings are distinguished by a bright color quality and a noble and harmonious effect. His city views represent the height of his rich creations; it was particularly the baroque beauty of Dresden that inspired him to many exquisite paintings.



THE AUGUSTUS BRIDGE IN DRESDEN

BY

GOTTHARD KUEHL

GOTTHARD KUEHL

The Augustus Bridge in Dresden

Painted 1906

Height: 14½ inches

Signed "Gotthard Kuehl

Width: 18¾ inches

2 1. 06"

Oil, gouache and pastel on pasteboard

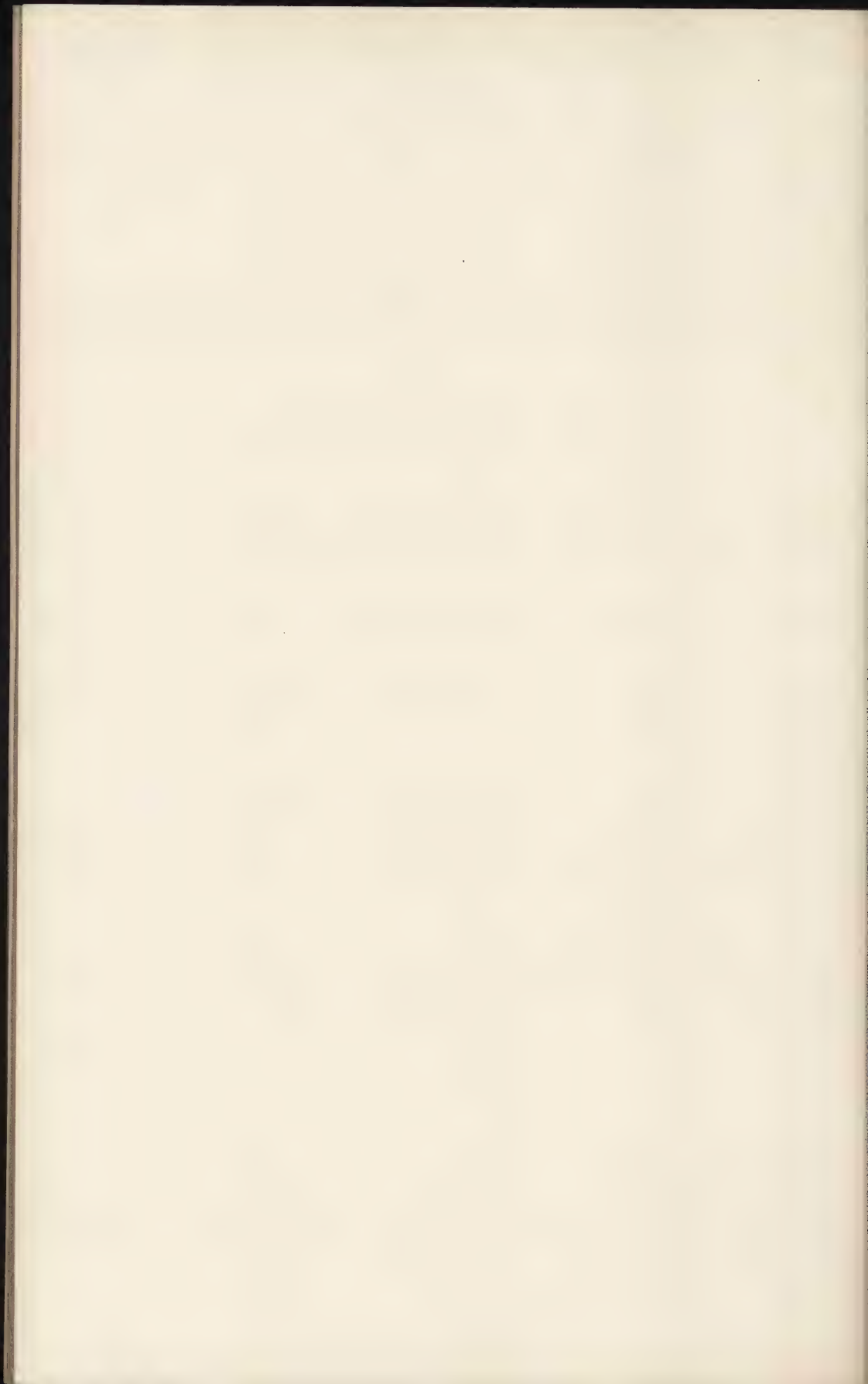




ANDREAS ACHENBACH

[1815-1910]

ANDREAS ACHENBACH is a name familiar to Americans, for many of his pictures were brought to this country at the time of his early fame. He learned his craft at Düsseldorf and thoroughly studied the old masters of the XVII century in Holland, but did not become their imitator. He looked at the world in his own way, displaying a great preference for effective and dramatic scenes in nature. Although no ingenious conqueror of new artistic fields, he had in his way a beneficent influence upon the rising generation of German painters because of his solid technique, his reverence for nature and his refusal to interpret with his brush things which do not belong to the domain of pure art. The history of art will give him high credit for producing real landscapes at a time when other painters flooded their studios with anecdotes and stories. The painting in this collection unfortunately does not rank among the representative creations of the artist; it was painted when Achenbach was no longer in full command of his powers.



DUTCH HARBOR

BY

ANDREAS ACHENBACH

ANDREAS ACHENBACH

Dutch Harbor

Painted 1881

Height: 12½ inches

Width: 17¾ inches

Signed "A. Achenbach 81"

Oil on panel



OSWALD ACHENBACH

[1827-1905]

OSWALD ACHENBACH, the brother of Andreas Achenbach, had a preference for Italy; he mostly depicted scenes laid in his favorite country. By his superior technique and strong imagination he produced vital works of lasting charm. The picture in this collection, *Women Gathering Brushwood*, is full of freshness reminiscent of the best French artists, while the *Gulf of Naples* shows the excellent instruction, the strong sense of color and the taste in composition of the artist. At the time of the intense struggle over the values of modern art in Germany, the original overestimation of the two Achenbachs was followed by a sharp depreciation; however, a new and just esteem for the great talent of these two brothers has begun to make up for the former injustice.

IN THE CHIGI PARK NEAR FLORENCE

BY

OSWALD ACHENBACH

OSWALD ACHENBACH

In the Chigi Park near Florence

Painted 1854

Height: $14\frac{1}{2}$ inches

Signed "Oswald Achenbach"

Width: $21\frac{3}{4}$ inches

Oil on canvas

Recorded in the "Cyclopædia of Paintings" (Scribners, New York, publishers).



PALAZZO SANT' ANNA NEAR NAPLES

BY

OSWALD ACHENBACH

OSWALD ACHENBACH

Palazzo Sant' Anna near Naples

Painted 1876

Height: 39½ inches

Width: 47½ inches

Signed "Oswald Achenbach"

Oil on canvas



LUDWIG KNAUS

[1829-1910]

THERE was a time when the name of Knaus was familiar to everyone, when a world-wide fame enabled him to obtain unheard-of prices for his pictures, when each new painting of his was impatiently awaited like the new novel of a fashionable writer of fiction. As a matter of fact, it was not the quality of the paintings, but their contents, that made these pictures popular. Knaus had the charming talent of a narrator, and at a time when art had gone astray, when it had been forgotten that the primary value of a painting is its artistic quality and not its narrative elements, it was easy for this clever story-teller to be successful, particularly as he thoroughly understood the technical part of his art and showed a certain elegance as a colorist. But Knaus emphasized the story of his pictures to obtrusiveness, he overcrowded them with infinite detail, thus exaggerating the manner of Gérôme and Meissonier, who were at that time painting in France.

To-day most of these paintings impress us as flat and antiquated; we dislike them because of their sentimental sweetness, as, for instance, the *Madonna* and the *Rag Baby* in the Metropolitan Museum in New York, which appear to the connoisseurs like cheap porcelain-paintings. Knaus is partly responsible for the poor reputation of German art in foreign countries. He did not, however, always show so little taste and he has produced some portraits of rare charm. At times he also painted, for his own pleasure, figures and landscapes without any narrative suggestion—good painting for good painting's sake; fortunately, one of these belongs to this collection. Such works will contribute to vindicate Knaus's fame in the history of art.



THE SWINEHERD

BY

LUDWIG KNAUS

LUDWIG KNAUS

The Swineherd

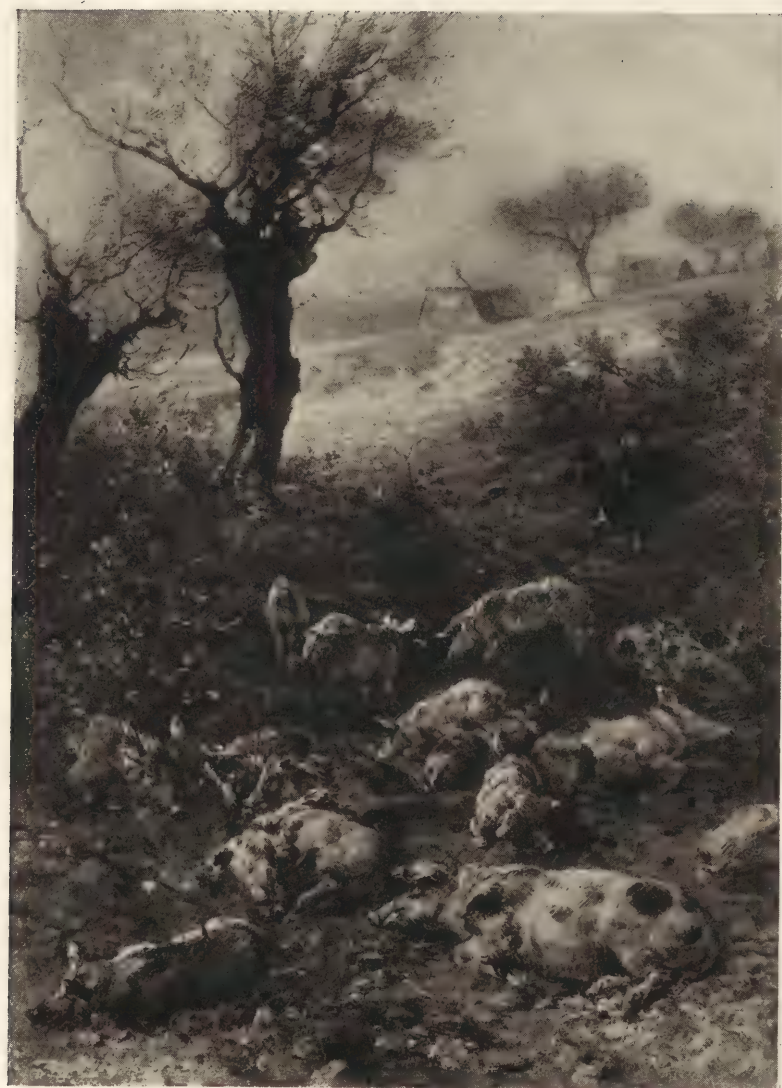
Painted 1878

Height: 19 $\frac{1}{4}$ inches

Width: 14 $\frac{1}{2}$ inches

Signed "L. Knaus 78"

Oil on canvas



EDUARD VON GEBHARDT

[Born 1838]

THE German-Russian painter Eduard von Gebhardt has achieved great fame through his religious pictures. He introduced a new element into Protestant church painting. The Saviour appears as a contemporary of Luther, the scene is laid in mediæval instead of ancient times, thus bringing the biblical events nearer to the feelings of Protestants. His large compositions, however, have at times an academic and theatrical effect and remind one of the studio where they seem to have been carefully arranged. His studies show a more spontaneous talent. The single figure is to him a favorite subject for profound analysis of character, for expression of fervor, enthusiasm, sorrow and piety, as is shown in the painting in this collection.



ADORATION

BY

EDUARD VON GEBHARDT

EDUARD VON GEBHARDT

Adoration

Painted 1890

Height: 24½ inches

Width: 18½ inches

Signed "E. v. Gebhardt"

Oil on panel





GUSTAV SCHÖNLEBER

[Born 1851]

SCHÖNLEBER is exclusively a landscape painter ; he is the founder of the modern school of Karlsruhe, where he is still active. The two paintings in this collection show him as an artist of fine technique and delightful delicacy. His *Colmar* is of a soft mellowness that reminds one of Daubigny's *Evening* in the New York Metropolitan Museum of Art. Although he has not cut out new paths for art (to do this is the privilege only of a genius), he has, nevertheless, painted pictures of an excellent quality that will undoubtedly preserve his name in the history of painting, where he will hold a place similar to that of Cazin in France.



OLD HOUSES IN COLOGNE

BY

GUSTAV SCHONLEBER

GUSTAV SCHÖNLEBER

Old Houses in Cologne

Painted 1878

Height: 16 inches

Width: 10 $\frac{1}{4}$ inches

Signed "G. Schönleber 1878"

Oil on pasteboard



COLMAR

BY

GUSTAV SCHÖNLEBER

GUSTAV SCHÖNLEBER

Colmar

Painted 1881

Height: 17 inches

Width: 19½ inches

Signed "G. Schönleber 1881"

Oil on pasteboard





HANS MAKART

[1840-1884]

WHILE the historical painters of Munich painted affairs of state in dark tones, there arose a pupil of Piloty, Hans Makart, an enthusiastic prophet of color. A proud proclaimer of the most radiant colorism, he audaciously returned to the style of Titian and Paolo Veronese. His pictures with their luxuriant women, their festive throngs, splendor of costume, fluttering flags, rich vegetation and shining marble, had a striking effect upon the public as well as upon the connoisseurs. His imagination, his astonishing decorative talent, his sense for grandiose harmonies of color, are qualities which will assure to this artist a place in the history of art in spite of the fact that many of his large canvases, in consequence of a careless technique, have lost their original lustre. They are hardly more than reflections of the works which at one time were the delight of Europe and brought honors to their creator such as were bestowed upon the artists of the Renaissance. Besides these large compositions, Makart also painted pictures of smaller dimensions and with a more enduring technique; a few are perfectly well preserved and will be a lasting memorial to this apostle of colorism. The picture in this collection might have been painted quite recently; it is of a luminous splendor and gives a good idea of Makart's temperamental art.

BATHERS SURPRISED

BY

HANS MAKART

HANS MAKART

Bathers Surprised

Painted 1879

Height: 45 inches

Width: 94 inches

Oil on canvas

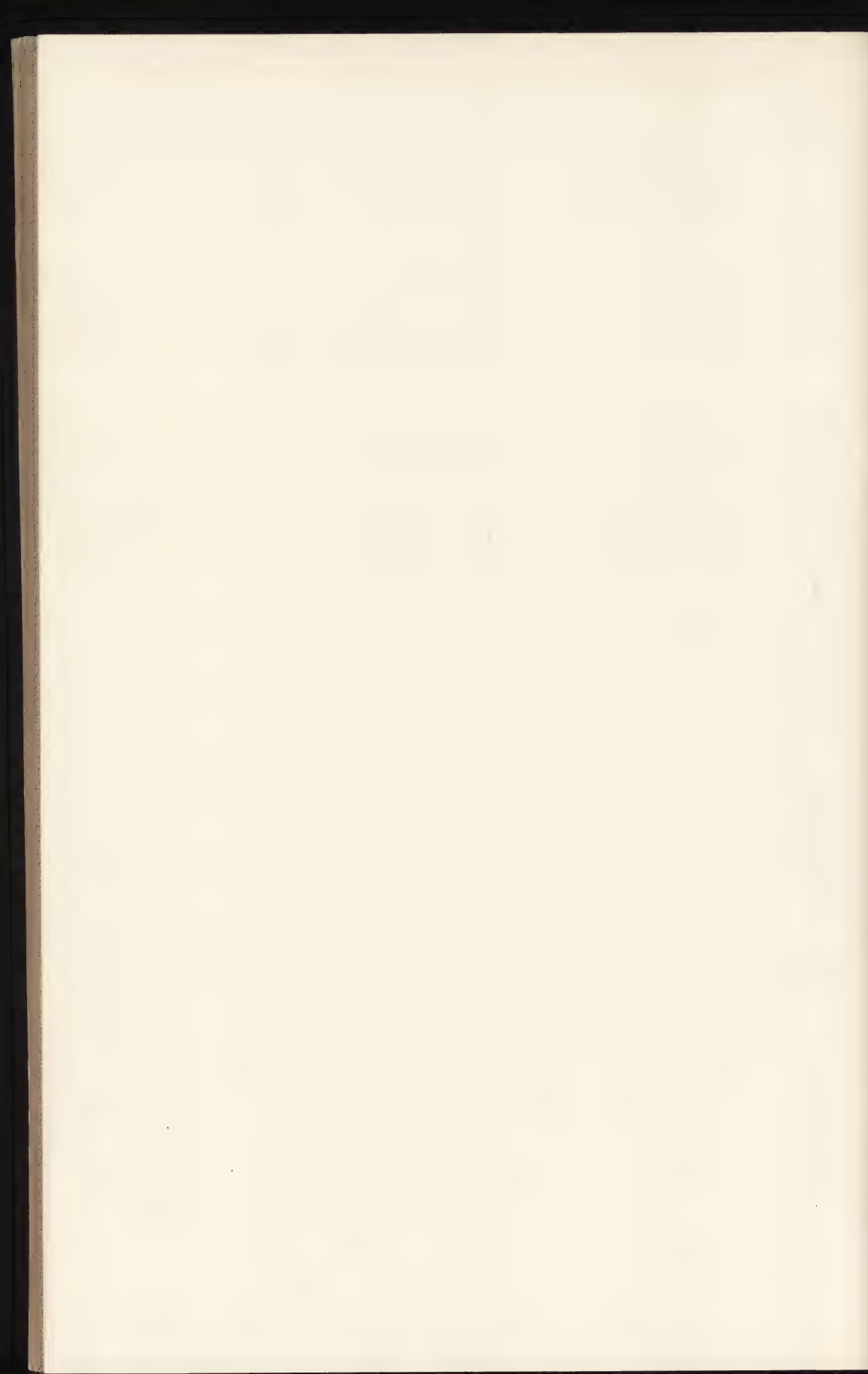
Recorded in the "Cyclopædia of Paintings" (Scribners, New York, publishers).



AUGUST VON PETTENKOFEN

[1829-1881]

THE light elegance of the Austrian, the thorough schooling of the German, and the taste of the Frenchman are combined in the precious paintings of this artist. When, as an officer, he was engaged in military manœuvres in Hungary, he responded to the influence of light, air and color under the glowing sun of the Puszta and unconsciously became an impressionist who depicted in many small canvases the country of which he had grown so fond. The painting in this collection, *Sunrise*, is an example of his style at that time. Afterward he chose Venice as the scene of his richly colored work; at a still later period he preferred Paris as an enthusiastic admirer of Meissonier. His pictures became more careful in detail without losing the charming harmony of color, the soft radiance of tone. The *Carriage with Donkeys* of this collection dates from this later period of the artist, whose paintings do not betray the discontented temperament that he retained throughout his life.



SUNRISE

BY

AUGUST VON PETTENKOFEN

AUGUST VON PETTENKOFEN

Sunrise

Painted 1859

Height: $12\frac{1}{4}$ inches

Signed "A. P."

Width: $17\frac{3}{4}$ inches

Oil on panel

Recorded in the "Cyclopædia of Paintings" (Scribners, New York, publishers).



*CARRIAGE WITH DONKEYS IN A HUNGARIAN
PUMPKIN-FIELD*

BY

AUGUST VON PETTENKOFEN

AUGUST VON PETTENKOFEN

*Carriage with Donkeys in a Hungarian
Pumpkin-field*

Painted 1878

Height: 10 $\frac{1}{4}$ inches

Width: 12 $\frac{1}{4}$ inches

Signed "Pettenkofen 1878"

Oil on panel



MICHAEL VON MUNKACSY

[1846-1900]

SEDELMAYER, the veteran Paris art dealer and biographer of Munkacsy, goes so far as to maintain that his hero is the greatest painter of the XIX century. Although one might hesitate to agree with this statement, it must be admitted that purely as a technician Munkacsy reached a culminating point in the art of modern painting. His works have the quality of the old masters, his purely technical ability is equal to that of Courbet and Leibl. But his art did not emanate, like the art of these two masters, from the soul of the artist who struggles to attain his ideals: it had its origin rather in the easy mastery of the technical side of painting. He came from Hungary and studied in Düsseldorf. It was perhaps unfortunate for him that his first big work, *The Last Day of a Convicted Man*, which treated a stirring episode in a popular manner, achieved an immense success in the Paris Salon. Munkacsy became suddenly famous, he moved to Paris and with the sole intention of pleasing the public, he painted one large canvas after another. Later he interpreted religious themes, such as *Christ before Pilate* and *The Crucifixion*, owned by John Wanamaker in Philadelphia. In spite of great technical merits they leave the spectator indifferent because of their theatrical composition, apparently arranged for sheer external effect. Munkacsy finally descended to the level of the sentimental salon-picture.

Julius Meier-Graefe, the eminent German art critic, speaks of a different aspect of Munkacsy. In his book on the "Development of Modern Art" he writes: "Munkacsy might have become a great painter, and indeed he was a great painter in certain unconscious moments of his youth. There are enchanting pictures, called sketches, painted by him during the later 'sixties and earlier 'seventies before he acquired fame as a historical painter. These paintings were done with a few colors, often entirely in dark tones, and show that at that time a passionate love for his art, pure and irresistible, impelled his brush. . . . In the

first draught of *The Last Day of a Convicted Man*, where the captive is alone with the soldier, the gloomy power of the color produces a demoniacal atmosphere. The candlestick with the lighted candles as portrayed by this strong 'Goya of the Puszta' has the luminous effect of a Rembrandt. The title is misleading, and this error is perhaps the cause of an incorrect estimation of the picture. *The Candlestick* would be a more appropriate title." Munkacsy painted this study twice. The first version belongs to this collection; the second one is hanging in the Budapest Museum. The *Hungarian Peasant* and the *Gypsies in the Forest* in this collection date from a still earlier period. In these paintings the artist indulges—without regard to public or success—in the beauty of a style which combines Courbet's vigor with Diaz's delicacy. If one bears in mind that Munkacsy painted these pictures before he had even heard of these French masters, among the dry professors of Düsseldorf, one appreciates the loss which art has suffered through his weakness in yielding to the demand of public taste. Pictures like these will preserve Munkacsy's fame for posterity when the works which at one time aroused the enthusiasm of his contemporaries will be of interest solely as documents of a masterly technique.

HUNGARIAN PEASANT

BY

MICHAEL VON MUNKACSY

MICHAEL VON MUNKACSY

Hungarian Peasant

Painted 1869

Height: 15 $\frac{1}{4}$ inches

Width: 13 $\frac{1}{4}$ inches

Signed "M. Munkacsy"

Oil on panel



GYPSIES IN THE FOREST

BY

MICHAEL VON MUNKACSY

MICHAEL VON MUNKACSY

Gypsies in the Forest

Painted 1868

Height: $22\frac{3}{4}$ inches

Width: $39\frac{1}{4}$ inches

Signed "Munkacsy M."

Oil on panel



THE PRISONER

BY

MICHAEL VON MUNKACSY

MICHAEL VON MUNKACSY

The Prisoner

Painted 1869

Height: 29½ inches

Signed "Munkacsy M."

Width: 38¼ inches

Oil on panel

Recorded in "Development of Modern Art," by Meier-Graefe, Vol.
II, page 321 (R. Pieper & Co., Munich, publishers, 1915).



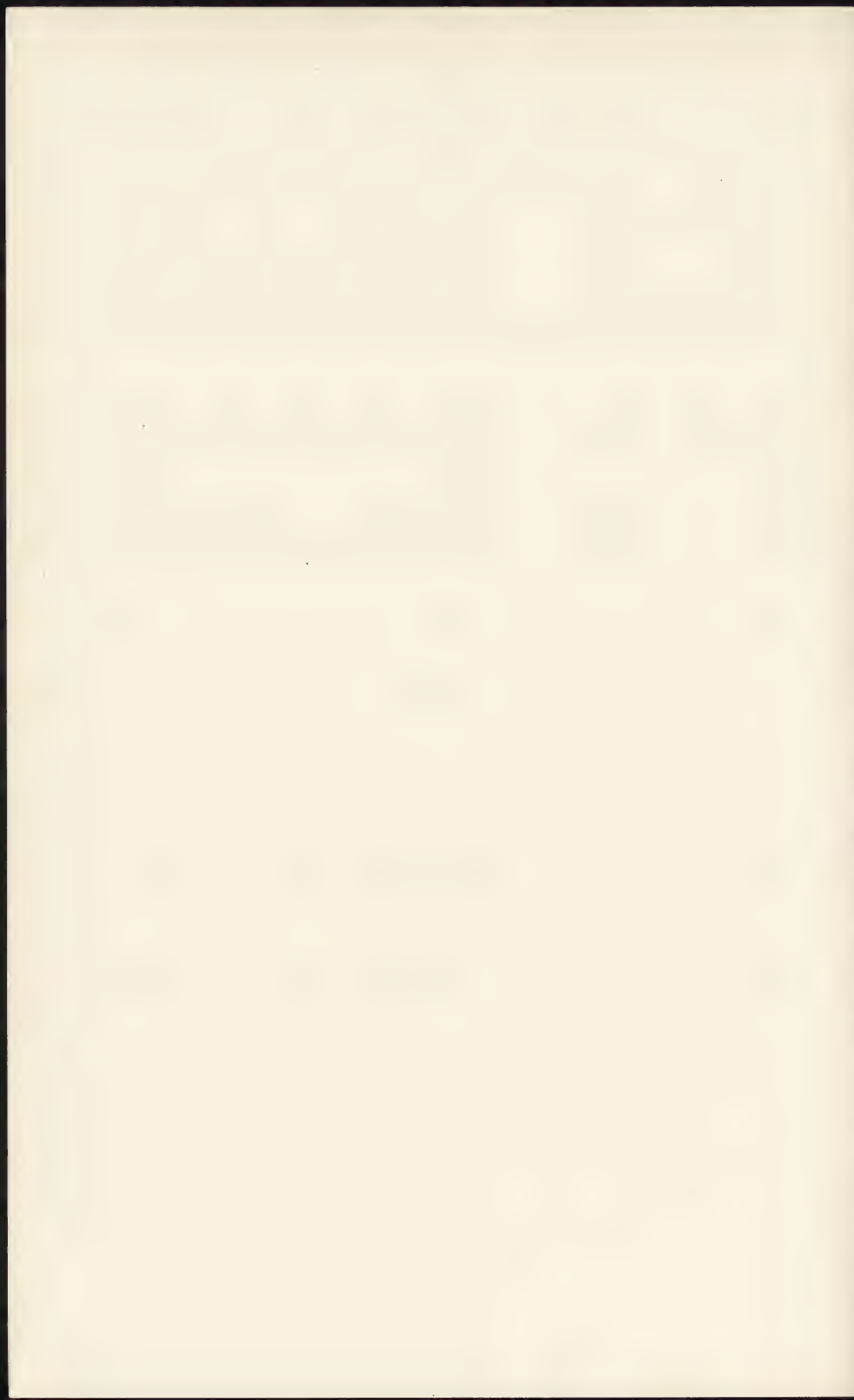
FERDINAND HODLER

[Born 1853]

THE fresco paintings in the armory of the Zürich Landesmuseum, the wall paintings in the University of Jena and in the City Hall in Hannover show that Hodler possesses a highly individual art of decoration based upon a structural composition and an austere style. The principle of parallelism is manifested in his *Day*, where five nude girls awaking from sleep stretch their arms toward the light; and in the *Eurhythmy*, where five men, seated on a bench in contemplation, symbolize disillusion. This principle completely dominates Hodler's later works. From parallelism he developed his monumental style and became an expressionist.

Before entirely adopting this expressionistic decorative style, Hodler, who interpreted nature in a highly individual manner, was one of the best and most original of modern painters. A flood of light emanates from the earliest pictures of this artist. *Lake Thun* in this collection belongs to this period; it was painted in 1878, one year before the other landscape, *Lake Geneva*. The rapidity of Hodler's development is shown by a comparison of these two pictures; the second one recalls Cézanne, whose name Hodler had not even heard at that time.

The Wandering Jew, painted in 1886, marks the height of Hodler's art before his decorative period. A mighty monumental style is displayed in this work. Dr. Johannes Widmer, the celebrated Swiss art critic, calls this picture "a standard work of the master who suffered, endured want, struggled and fought for the sake of his art." The discussion in regard to Hodler's expressionism still continues, but the works of his earlier period are of established importance.



LAKE THUN

BY

FERDINAND HODLER

FERDINAND HODLER

Lake Thun

Painted 1878

Height: 15 inches

Width: 21½ inches

Signed "F. Hodler"

Oil on canvas



LAKE GENEVA

BY

FERDINAND HODLER

FERDINAND HODLER

Lake Geneva

Painted 1879

Height: $17\frac{1}{4}$ inches

Signed "F. H." and

Width: $25\frac{1}{8}$ inches

"F. Hodler"

Oil on canvas





THE WANDERING JEW

BY

FERDINAND HODLER

FERDINAND HODLER

The Wandering Jew

Painted 1886

Height: 41½ inches

Signed "F. Hodler"

Width: 34⅛ inches

Oil on canvas

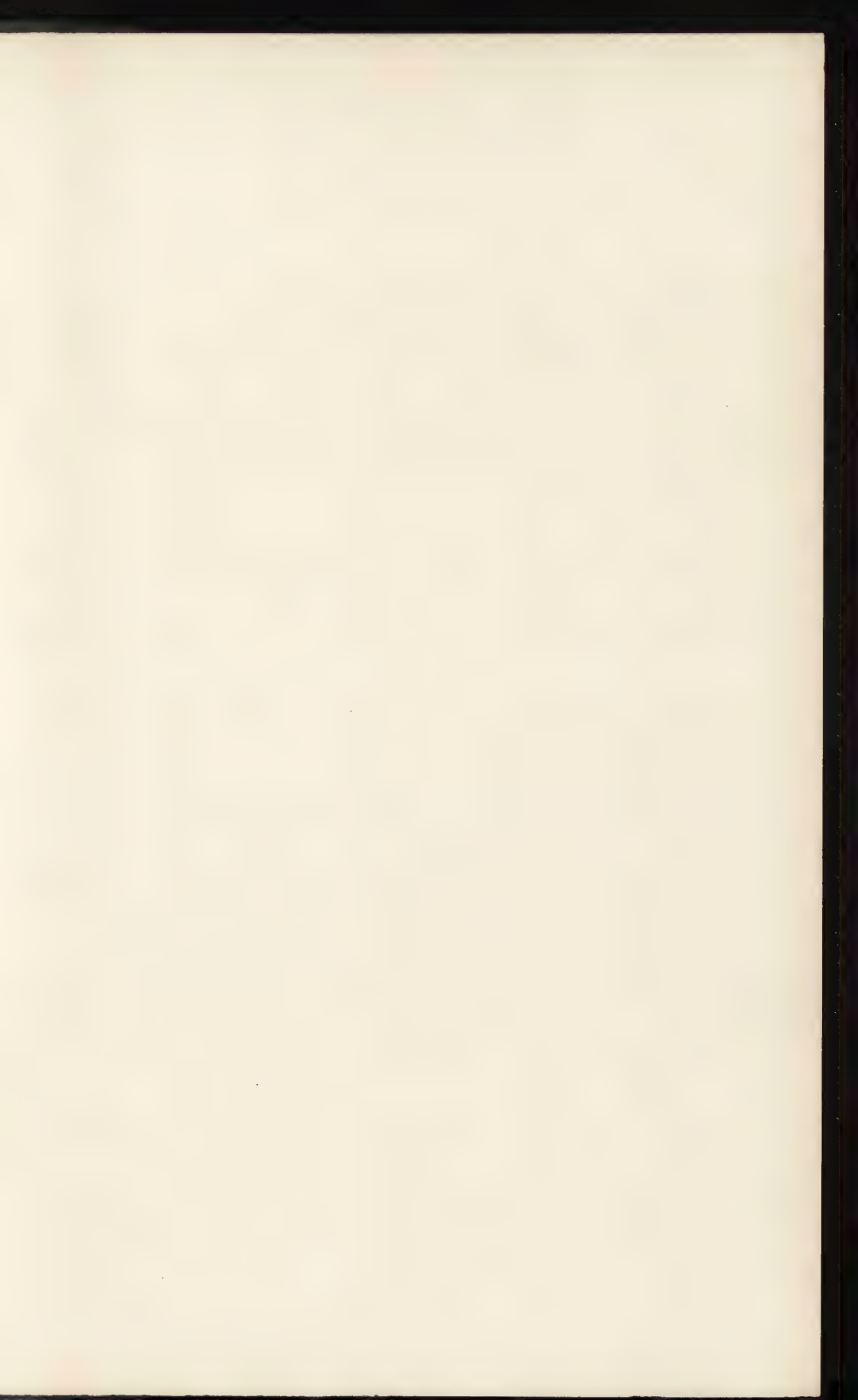
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Johannes Widmer (M. Helbing, Munich, publisher).

Reproduced in colors in "Jugend," 1914, No. 21 (Georg Hirth,
Munich, publisher).











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